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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 27, 1921

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AND HIS MONOCLE

THE NATIONAL THEATRICAL WEEKLY

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TILL THE CLOUDS ROLL BY

Chorus

Pucker up and whistle till the clouds roll by,
Have a happy little twinkle in your eye,
Lend your ear to something worth while list'ning to,
Just remember frowning was never meant for you,
Pucker up and whistle though the day seems dark
That's the time to wear a great big smile,—
Don't you give dull care a tumble,
Let the other fellow grumble,
Pucker up and whistle all the while.

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200 FEATURE FILMS TO BE SENT ON THE ROAD NEXT SEASON

Picture Road Shows with Feature, Orchestra, Scenic Effects and Expensive Advertising Will Try to Replace the Traveling Production—Touring Managers Meet

At least 200 prints of the feature motion pictures now playing on Broadway will be sent on the road next season, with a number of others not yet presented, to offset trade conditions. While it has been generally known for the past few weeks that a large number of picture road shows, with regular orchestras, scenic effects and managers, would be sent out, it was not expected that it would reach this large figure.

The Fox motion picture company will send out about twenty companies of each of its big pictures, and Griffith's "Birth of a Nation," which is booked for the Capitol Theatre for next week, will be revived on the road. "Deception," the new German film, has proved to be good enough to stand up with the best of the Broadway picture presentations, and will undoubtedly be exploited on the road. Marc Klaw's much-heralded French production, "J'Accuse," will also take to the road with the others, as will several other pictures to be presented within the next few months.

Motion picture theatre owners in the larger cities throughout the country are declared to be apprehensive over these plans for picture road shows to be presented in the legitimate theatres, and have protested to the big producers, basing their complaints on their statements that they should be allowed to book these pictures the same as they have done in the past.

The producers, however, will go ahead with their plans, as they believe conditions are ripe for the presentation on the road of motion pictures on the same basis as legitimate productions. The long Broadway runs of these pictures will add prestige to them when they take to the road.

The Touring Managers' Association are to meet this Tuesday to take up all the weighty questions about next season's road shows.

Gus Hill, president of the T. M. A., said on Monday that the members of the organization would pay special attention to the Actors' Equity Association situation. The managers will decide whether they will be able to operate under the open shop plan. They will also vote on the question of whether they will send out any road shows the next season, and if they do how many they will put on the road.

Mr. Hill also stated that a committee would be appointed to confer with the theatrical trades unions to see if the unions would not make certain concessions, in consideration of the depressed nation-wide conditions, to enable the one and two-night stand shows to play next season.

This meeting will be fraught with great significance, as the managers will undoubtedly formulate their plans to fight the Equity Shop, which they have already gone on record as being opposed to.

5,000 CHURCHES SHOW FILMS

As a result of a thorough canvass made recently, it is learned that more than 5,000 American and Canadian churches, embracing every denomination, are now equipped with projecting machines and are showing moving pictures to their congregations as part of the regular Sunday program. School halls, rectories and auditoriums have been drafted into use and pastors of the churches report that as a result people are coming back into the churches with renewed interest.

The showing of motion pictures in the churches has been aided in a great measure by the willingness of the producers to make pictures that are suitable for presentation by the churches. Eighteen of the country's biggest producers at the head of whom is a woman, Lois Weber, and George Loane Tucker, have already accomplished concrete results. "The Miracle Man" which was produced by Mr. Tucker, has been shown in 3,987 schools and churches in the last two years and will probably run for a still longer time due to the great demand that is being made for the picture everywhere.

According to the Rev. Leslie Willis Sprague, a prominent clergyman of New York, it is only a question of a little time before all churches will use films as part of their Sunday service.

TIGER ATTACKS WOMAN

SAN FRANCISCO, April 25.—Mrs. Madeline Capobanica was clawed by a Bengal tiger at the Barnes circus this week. According to attendants, the woman stepped near the tiger's cage. The tiger swung his powerful claw at her, tearing her dress and inflicted deep scratches on her neck. She was taken to the Central emergency hospital for treatment.

ARTHUR GUY EMPEY SUED

Arthur Guy Empey, war lecturer and more recently in the movies, is being sued for $3,026.79 in an action begun yesterday in the Supreme Court by the Federal Printing Company, 239 West Thirty-ninth street. The concern alleges Empey gave it two promissory notes for work done which it has not been able to collect.

BEBE DANIELS FINISHES SENTENCE

LOS ANGELES, April 25.—Bebe Daniels, motion picture star, has been released from jail, where she finished a ten-day sentence Sunday morning on a charge of speeding. Miss Daniels decided not to fight her conviction, but to serve the sentence.

"BLOSSOM TIME" CLOSING

BOSTON, April 23.—Notice was posted today that "Blossom Time" will close the season April 30. The piece will probably be brought into New York for a run.

"FOLLIES" TO PLAY THE GLOBE

For the first time in ten years the Ziegfeld "Follies" will not play at the New Amsterdam Theatre this Summer. Due to its remarkable drawing power, "Sally" is to remain at that house, and the "Ziegfeld Follies of 1921" will play at the Globe Theatre.

George White's "Scandals of 1921," which will soon be in rehearsal, was to occupy the Globe Theatre for the Summer, but as the "Follies" is to take its place, White will open at the Liberty Theatre.

"Sally" is one of the wonders of the show business. It has packed them in since its opening in December. Seats are now being sold as far in advance as the middle of July. The ticket speculators are reaping a harvest on the sale of "Sally" tickets, and are charging purchasers as high as $12 and $15 for seats.

Taking into consideration the fact that the annual "Ziegfeld Follies" show is an established institution at the New Amsterdam Theatre, it can be seen that "Sally" must be a phenomenal moneymaker to oust this year's show from its regular berth. The box-office receipts at the New Amsterdam have never dropped below $33,000 weekly since the show opened.

"Sally" will probably set a new record for number of New York performances, as it has the qualities that make for a long run. It was probably this fact which induced the management to shift the "Follies of 1921" to the Globe Theatre. Such a reversal of long-standing policy required a great deal of figuring, and it was not until Monday, it is understood, that it was definitely decided to allow "Sally" to remain and present the "Follies" at another house.

The New Amsterdam Theatre has 500 more seats than the Globe Theatre, and the "Follies" will suffer on that account, although it is possible that prices may be raised to offset the difference. If the admission prices are raised, the top price will probably run from $5 to $6.

TO DO SHAW PLAYS

SAN FRANCISCO, April 25.—George Bernard Shaw has given Arthur Maitland, of the Maitland Theatre, a blanket contract for the production of all of the Shaw plays, save "Heartbreak House," which will be released very shortly to San Francisco. "The Successful Calamity" is slated for a May attraction, which will be a first production for San Francisco.

MONTREAL HOUSE OPENS APRIL 30

MONTREAL, Can., April 17.—The New Allen Theatre, which will play vaudeville and pictures, will open here April 30 with a seating capacity of 3,000. George Rotsky, general manager of the Allen enterprises for the Province of Quebec, will manage the house.

OPERA HOUSE BREAKS RECORD

The receipts for the last six months at the Metropolitan Opera House are said to be the largest in the history of the house.

Unofficial figures credit the business as running over one-third more than last season, with the sum of over $2,250,000 as the new record.

"HITCHY KOO" CLOSES

"Hitchy Koo" closed its season in Buffalo on Saturday night, playing to a record-breaking week. The Hitchcock show played to capacity during the entire week.

"O'BRIEN GIRL" IS PLEASING

ATLANTIC CITY, April 25.—George M. Cohan tonight presented "The O'Brien Girl" at the Apollo Theatre here. "The O'Brien Girl" is a new musical comedy by Otto Harbach and Frank Mandel, with music by Louis Hirsch, and exhibits a true Cohanesque style and temperament.

For this new piece Mr. Cohan has provided gorgeous settings, stunning costumes, and a cast that is extraordinarily talented and well balanced. Though the story is perhaps a little too slender, the experienced and canny Mr. Cohan has given the piece the speed and dash of "Mary" without its artificiality. It moves restlessly and ceaselessly on to its finish with not a few absurdities of staging, but with interest and a plethora of nimble dancing. In fact, there is no one in the cast who is not asked to entertain a bit with his or her feet.

Louis Hirsch has written a mediocre score, full of repetitions, "tum tum diddle" and the like, only occasionally setting his mind to the composition of a genuine melody.

Ada May Weeks, playing the second lead, surprised a great many with a versatility never suspected. She danced unusually well in addition. Elizabeth Hines was the "O'Brien Girl," and succeeded in charming her audience with her daintiness and sweet singing. Andrew Toombes, in the new piece, finds a part that gives him wide scope for his eccentric comedy, while James Marlows overplayed every line entrusted to him. Many were glad to welcome Fritzi Scheff in a part that allowed her to prove that her voice was still in the reckoning, while Georgia Gaine and Jack Cagwin were much in the running. "The O'Brien Girl" is quite acceptable and entertaining, though it does not, save in scene and costume, tempt the use of the superlative.

McGRAW CASE UP FOR TRIAL

Judge Augustus N. Hand in the Federal District Court yesterday adjourned until tomorrow the trial of John J. McGraw, vice-president and manager of the New York Giants. McGraw is charged with having violated the Volstead act as the result of trouble at the Lambs Club last August, which culminated in John Slavin, the actor, being injured.

The postponement was due to the fact that another case is on trial before Judge Hand. The trial has been postponed almost a dozen times, most of the postponements being due to the fact that McGraw was in Texas with his baseball team.

"DUMBBELLS" FOR NORA BAYES

"Dumbbells," a Canadian soldier show, which has scored a remarkable success in its own country, will come to New York for a Broadway run and will open at the Nora Bayes Theatre on May 9. It may seem strange that a soldier show, particularly of Canadian vintage, should appear so long after the war, but "Dumbbells" has broken all previous Canadian records for big receipts and, at Toronto, where it is now playing, it has filled the theatre to capacity for the past three months.

STOCK FOR POLI'S PALACE

HARTFORD, Conn., April 18.—Poli's Palace Theatre will open on May 9 with a stock company. The first play presented will be "Adam and Eva." The company will play through the summer.

SAN FRANCISCO GOES WILD OVER GRAND OPERA PERFORMANCES

For the Third Time in Two Weeks World's Record for Big Receipts Have Been Broken—Chicago Company Clears Fortune on the Engagement

SAN FRANCISCO, April 25.—For the third time within two weks attendance and receipt records were broken by the Chicago Grand Opera Company when 7,800 people paid $29,577 to hear Miss Garden in "Thais" on last Wednesday night.

On the second night of its two-weeks' engagement here, the record was first broken when "Carmen," with Mary Garden and Lucien Muratore, played to box-office receipts of $25,000 paid by 7,000 people. This record was broken on the Saturday following, when the receipts for the performance of "Faust," also with Garden and Muratore, drew an audience of 7,100 and the receipts totaled $26,497.

The old record was held by Caruso, who sang with the Metropolitan Opera Company in Atlanta, Georgia, and drew $22,000.

The Chicago Opera Company was brought to San Francisco under a guarantee of $200,000 made by business men of the city. This guarantee has been passed already by at least $100,000.

The remarkable success of the company has never been equaled in the history of San Francisco. The members of the company are the idols of the populace. Newspapers devote almost unlimited space to the company.

At Wednesday's record-breaking performance the 7,800 people inside the immense Civic Auditorium were jammed into every possible corner and aisle. Despite the discomfort of the standees the audience was in vast good humor and the singers were applauded for minutes at a time.

One reason for these record-breaking performances is the campaign now under way held by the cities of Northern California boosting the advantages of that part of the state.

JEAN EAGLES WINS SUIT

Jean Eagles, who plays the leading feminine role in "In the Night Watch," at the Century Theatre, won her suit against J. & T. Cousins, owners of the building at No. 17 West 57th street, where Miss Eagles had an apartment. The landlords brought a dispossess suit against Miss Eagles, contending that they wished to remodel the structure, but this suit was dismissed and a second suit resulted in a settlement out of court, Miss Eagles receiving a consideration for vacating the premises.

JOAN OF ARC CLOSING

"The Trial of Joan of Arc," in which Margaret Anglin has been playing at the Shubert Theatre, will close on May 7, after a run of four weeks. The theatre was originally leased for four weeks only, but it was the intention of Miss Anglin to prolong the run of the play to six weeks if it proved a success. Miss Anglin's health, however, which all along has been poor, has resulted in her decision to close the play on the earlier date.

"VAMPIRES" LOSE ALL IN FIRE

SAN FRANCISCO, April 25.—Jimmy Rose and wife, Eddie O'Brien and three chorus girl members of the "Dainty Vampires," a musical comedy company, while playing at the Liberty Theatre, Fort Bragg, last week, suffered the loss of their entire clothing, caused by a fire which consumed the apartment in which they resided. The fire occurred at 9 P. M.

STRAND THEATRE CASE MOVED

ALBANY, N. Y., April 23.—The action by the Jardin Company, of Syracuse, against the Albany Strand Theatre Company was taken for trial from New York to Albany county under an order granted and filed today by Justice Frank B. Delehanty of New York. The action is for alleged conversion of materials left on the job after the plaintiff had built the new Strand Theatre.

"ZIZI" OPENS MAY 16

"Zizi," a farcical comedy by Fred De Gresac and Fred Jackson, has been placed in rehearsal by Sam H. Harris. Sam Forrest will stage the play with a cast including Irene Fenwick, Louis Bennison, Kenneth Hill, Carlotta Monterey, Morgan Wallace, Helen Lowell and George Graham. "Zizi" will be given its premiere at the Apollo Theatre, Atlantic City, May 16.

WORK ON LOEW'S STARTS

SAN FRANCISCO, April 25.—Actual construction work has been commenced on April 15 on the Loew Union Square Theatre, on Post and Powell streets.

GAITES TO DO "UP IN CLOUDS"

"Up In the Clouds," Jos. Gaites' new musical comedy, will open in Allentown, Pa., the first week in May. It will then play in Atlantic City, and from there will be brought in to New York, or sent to Chicago. Will Johnston wrote the book, and Tom Johnston the music.

The cast includes Hal Van Rensalear, Mark Smith, "Skeets" Gallagher, William Bailey, Florence Hedges, Florence McGuire, Melino, Weiss & Rhodes, Patricia O'Hearn and Arthur Cunningham.

FRED BERNARD & SID. GARRY
Southern Syncopators
Now at B. F. Keith's 81st St., Broadway, Next Week
King Solomon had a thousand wives—we got a thousand weeks; thanks to our king, Bernard Burke

THEATRE WITHIN THEATRE

BOSTON, April 25.—A small theatre, to be known as the Fine Arts Theatre, with a seating capacity of 600, is included in the plans of Loew's new State Theatre here, work on the building of which has already begun. The State will have a seating capacity of more than 3,000, the building to also include eight stores and two floors of offices.

The Fine Arts Theatre has already been leased by the New Conservatory of Music, which organization has also leased about 30 studios and small halls in the building. In connection with the small house, they will run a practical school of opera. As part of the program, ten or twelve of the standard operas will be produced each year in which all of the students available will take part, the cast being strengthened by professionals only when necessary. Eight performances a week will be given at a moderate admission price, and each opera will run for about a month.

As part of the curriculum, there will be a regular ballet school. The idea of practical experience will go so far as to the students running the stage and building the scenery under competent directors. In charge will be the Fleck Brothers, of New York, where for years they have been leaders in orchestral and operatic productions.

ETHEL LEVEY TO GIVE BENEFIT

Ethel Levey will give a benefit at the Sam H. Harris Theatre next Sunday night for crippled and disabled veterans of the war.

Sam Harris has donated the theatre and E. F. Albee will assist in furnishing the vaudeville.

Among those who have already signified their intention of appearing are Mme. Alvarez, Julian Eltinge, Grace La Rue, Elizabeth Murray, Robert Emmet Keane, Claire Whitney, Barney Bernard, Georgette Cohan and Marie Dressler. Miss Levy hopes to raise a big sum.

MILLINER LOST $8,000 ON SHOW

The suit brought by Pauline Saunders, formerly with the "Oh! By Jingo" company, against Moe Marx, manager of the company, for two weeks' salary and fare from Charleston, South Carolina, where the show closed, was tried in the Third District Municipal Court last week before Judge Friedlander, who reserved decision.

The action was one of several brought through the Actors' Equity Association's counsel. One action, brought by Dorothy Mascot against Marx, was decided in favor of Marx, as in the opinion of the court no evidence was shown that he was financially interested in the show.

The Equity attorney was granted an order from the court to take the testimony of George La Tour, formerly manager of the "Oh! By Jingo" company, before the Saunders case came to trial, as La Tour said he had to go away to take charge of a carnival in the Middle West. George La Tour's testimony was not admitted to the court records, however, as Marx testified that he had seen La Tour on the street the previous evening, and said that La Tour told him he had signed the affidavit just "to get rid of the Equity attorney." According to this affidavit, La Tour swore that he had sold a one-third interest in the show to Marx, but Marx denied this.

Alexander Fox, of the law firm of Fox & Silinsky, testified that he and Morris Furman, a milliner, of 51 West Thirty-seventh street, were the only owners of the company. He said that he engaged La Tour, who was a dummy director in the La Tour Theatrical Enterprises, Inc., which owned the show, to manage the company under an agreement whereby La Tour was to get 20 per cent of the profits. He said that La Tour relinquished this share of the profits for a consideration of $75, in Syracuse last August, when he was also replaced as manager.

The members of the company had contracts signed by the Moe Marx Producing Company, per H. Fichel. Both Marx and Fox, who also defended the action, disclaimed any knowledge of the contracts or of Fichel. These contracts contained a two-weeks clause.

According to the testimony of Miss Saunders, Marx was introduced to the company in Syracuse by Fox as the new owner of the show. This was denied by Marx, who said that he was only the manager, and that he paid the salaries, but all he got was "promises."

Morris Furman, the milliner-backer, told the court that he "didn't know in what capacity he was connected with the show."

"All I know was that they asked me for money and I gave it to them. I lost $8,000," said Furman.

Judge Friedlander said that this case was like that of many other show producers who backed a company, incorporated, and limited their liabilities.

"Show girls are tickled to death to get a job," said the judge, "then the show goes up the flue, and the girls do not know where to look for their money."

When Fox testified that he was financially interested in the show, the judge said that he had heard of "merchants becoming angels, but never lawyers."

RUTH SHEPLEY SCORES HIT

CLEVELAND, O., April 19.—Ruth Shepley, who succeeded Janet Beecher as the "doctor" in "Call the Doctor" when Miss Beecher left the cast in Boston two weeks ago on account of illness, scored a hit here when the Belasco comedy opened a two weeks' engagement at the Ohio Theatre, last night. Miss Shepley was last seen here in the Cohan comedy, "Love and Learn," with Wallace Eddinger.

STARLIGHT PARK OPENS APRIL 30

The Starlight Amusement Park, located near the East 177th Street subway station, will open April 30 at 1 P. M. Moving picture camera tests will be held at the grand opening to show patrons of the park how to get into the movies.

New features this year will include *Bavetta's Band*, vaudeville and dancing. The park is under new management.

CHAUTAUQUAS OFFERING ACTORS CONTRACTS FOR 300 WEEKS' WORK

Twenty Bureaus Operating, Most of Which Play Dramatic Companies in Addition to Singers, Lectures and Musicians Have Solved High Production Cost

The Chautauqua and Lyceum bureaus throughout the country have developed the play producing end of their business to the extent of giving actors contracts for 300 weeks. The presenting of plays on these circuits was first started in 1918, and since then has grown until one organization, the Redpath Chautauqua, with seventeen circuits, has a company on each circuit.

There are about twenty Chautauqua bureaus in the country, and most of them have dramatic companies on their circuits. Besides the plays, each circuit has lecturers, singers, musicians and magicians and many other forms of entertainment.

The first play given by any Chautauqua was "The Melting Pot," in 1916, under the direction of William Keighley, who is now managing the dramatic department for the Redpath Chautauqua. Mr. Keighley, who is an actor, played with Henry Miller in "Just Suppose." Some of the plays presented by Mr. Keighley's organization are "Nothing But the Truth," "It Pays to Advertise," "The Man From Home," "The Servant in the House" and "Broadway Jones."

The Chautauqaus are held in towns with populations of from 1,000 to 75,000. In the smaller towns they are held for three days, and in the larger towns and cities from five to seven days, but the play takes up only one day. They are presented under tents seating about 1,500 people.

The Summer Chautauquas solve the problem of high cost of production by employing college men working their way through college.

The admission prices to these Chautauquas are around $3 for a ticket, good for all the performances, concerts and lectures, and $1 for the individual attraction. The dramatic companies play one day in each town, and the circuit is arranged so that the tents stay in one place for the entire series, the companies traveling from one tent to another.

Mr. Keighley said that since plays are being presented, people throughout the country who never saw regular shows have become acquainted with them.

"The actor and actress should know," he said, "that it is possible to get steady engagements for the Summers with the Chautauquas. It isn't necessary to lay off every Summer unless they wish to."

The Chautauqua idea has become so popular that in 1920 8,581 towns held Chautauquas. Every State in the Union has them. New York State alone held 201, many of them within one hundred miles of New York City.

Mr. Keighley said that many church people are behind the Chautauquas. He said that thousands of people who would never go to see a play or show in a theatre go to see the plays presented by the Chautauquas.

"Many towns which our companies visit have no other form of amusement but the motion pictures," said Mr. Keighley. "They have no theatres for the accommodation of traveling companies, and the motion picture theatre owners are content with the profits they derive from the movies, and are unwilling to experiment with legitimate road productions. Consequently we fill a long-felt want."

FIELDS' REVUE FOR THE SELWYN

The new revue, called "You Must Come Over," which is being produced by Lew Fields, and in which he will appear with Nora Bayes and De Wolf Hopper, will open at the Selwyn Theatre May 25. The piece is a travesty revue of several dramatic successes of the season, among which are "The Bat," "Enter Madame" and "Deburau."

Frances Nordstrom and Glen McDonough are the authors. The book will be staged by William Pinkham, and the dances by Leon Errol. Along with the three already mentioned, the following will appear in the cast: Earnest Lambert, Lulu McConnell, Jean White, Leo Frankel, Phil White and Grant Simpson. Mr. Fields has also arranged a large chorus.

FOLLIES GIRL SUES FOR PICTURE

The action for damages brought by Gladys Loftus, of the Ziegfeld Roof Follies show, against the Greenwich Lithograph Company and the Pioneer Film Company, in which she alleged her picture was used on posters without her permission, is on the Supreme Court calendar for this week.

The suit was originally dismissed by Supreme Court Justice Greenbaum, but was appealed. The Appellate Division reversed the decision.

Miss Loftus alleged that her photograph was used on posters advertising the motion picture entitled "Shame," which starred Zena Keefe. The poster showed a man pointing his finger at her and saying: "You have no place in this world!"

FAY'S FABLES OPENS MAY 19

Frank Fay's show, the name of which will be "Frank Fay's Fables," will open for the first time on May 19 at Atlantic City. It will come into the Cort Theatre on June 13.

The cast for the production is as follows: Frank Fay, Gretchen Eastman, Mrs. Frank Tinney, Referro, Catherine Van Pelt, That Girl Quartet, Jimmy Duffy, Jack Allman, John Merkel, Martin Ferrari, Franklyn Burbank and Dinus and McNally.

"QUALITY STREET" CHARMING

ATLANTIC CITY, April 25.—"Phoebe of Quality Street," which made its bow at the Woods Theatre here last night, brings to the light operatic field a most charming and satisfactory adaptation of Sir James M Barrie's "Quality Street." Its music, composed by Walter Kello, is of a grade surpassing most scores of present day musical comedy, while the lyrics are adroitly filtered by Mrs. Edward Delany Dunn. The story has not suffered to any noticeable extent in the process of alteration, gaining in some parts what it loses in others. The great flaw in the piece in its present shape is the mounting, it being shabbily set, with the exception of the last act, which proved highly effective.

While the Phoebe as pictured by Barrie is sung in a manner entrancing, the acting is not quite up to the mark demanded in a Barrie vehicle. Dorothy Ward does some excellent singing, but her histronic ability does not quite approach her vocal ability. In fact, her acting is reminiscent of the Elizabethan period, and far from effective. As intended by Barrie the genteel and shy Phoebe dominated always by "Quality Street" undergoes a gradual transformation in her rebellion. Such transformation here is not apparent and dwindles down to the plain playing of a part.

Warren Proctor proved more satisfactory as Valentine Brown but in justice to Miss Ward her role is a much more difficult one. Proctor's singing is also well accomplished both he and Miss Ward rising to great heights in their melodious duets, their joint efforts along these lines meeting with unstinted and spontaneous outburst of applause.

Many of the musical numbers give promise of catching on, among the most pleasing being "The Autumn Sun," "Dream of Joy," "Dawn Goes to Morning" and "Little Wall Flowers." In short, the singing and the melodies are bound to carry the operatic version of "Quality Street" to a fair degree of success. The acting is never more than mediocre, although Shaun Glenville, as Sergeant O'Toole, and Gertrude Mudge as Patty, do some clever work.

ANGLIN ORCHESTRA GETS A CUT

The members of the big orchestra which is part of Margaret Anglin's production of "The Trial of Joan of Arc," now playing at the Shubert Theatre, have suffered a cut in salaries as a result of a ruling of the Musical Mutual Protective Union. The orchestra numbers about twenty-five pieces and the cut is between fifteen and twenty dollars per man.

During part of the performance and between the acts the orchestra plays selections from Tchaikowsky's "Maid of Orleans," an opera. The union scale for musicians who play at grand opera performances is much higher than that for musicians who perform with dramatic or musical shows. During the first week of "The Trial of Joan of Arc" the orchestra had been paid under the grand opera scale. When the question was put up to it by the Shuberts, the union decided that the men were not entitled to the grand opera scale.

The union also decided that the musicians must refund the extra money they received for the first week, when they played under the impression that they were giving grand opera performances. The matter was settled last Saturday.

ANOTHER CLEVELAND ROBBERY

CLEVELAND, O., April 26.—The office safe of Allen's Capitol Theatre, west side, was forced Monday morning, making the third theatre robbery of the month. The thieves made away with $964, the contents of the safe. When Archibald Laurie, manager of the house, arrived at the office at noon, he found the front door of the theatre had been forced open, the hinges of the safe smashed, and the contents strewn around the room. A can opener was found near the office door. Allen's Capitol is a picture house which was opened less than two weeks ago. Other theatres recently robbed here are the Hanna, the new Shubert house, and the Empire, a burlesque house.

EVELYN CUNNINGHAM

Evelyn Cunningham just signed a contract with Arthur Pearson for three years commencing next season at a big salary. Miss Cunningham scored a big success at the Columbia last week with Mr. Pearson's "Step Lively Girls." She is at the Empire, Brooklyn, this week.

WANTS ALIMONY REDUCED

Harry Carroll, song writer and actor, has appealed from the decision handed down by Justice Bijur in the Supreme Court recently by which his wife was granted alimony of $200 per week and $1,000 counsel fees pending final judgment in her suit for separation. Carroll claims that he only earns $100 per week, according to Attorney Frolich of Nathan Burkan's office, representing Mrs. Estelle Carroll. Carroll wants the alimony and counsel fees reduced, although his wife claimed in her suit that he had an income amounting to $100,000 annually.

HERBERT'S "EILEEN" CLOSING

"Eileen," the Victor Herbert light opera which, backed by Cleveland capitalists, was successfully revived in that city several weeks ago, will close in St. Louis next week.

The piece had been booked for a Summer run in Chicago, but this was cancelled last week. After closing, the scenery and costumes of the production will be sent to Chicago, where they will be stored and the piece will open at the Auditorium in that city early in August.

PARK BEATS BLUE LAWS

BIRMINGHAM, Ala., April 18.—All the amusement parks here are to open the first week of May. The East Lake Amusement Park will open with many new attractions on May 4. Edgewood Park, is now presenting moving pictures on Sunday. The Birmingham laws prohibit Sunday movies, but Edgewood Park is located several miles out of the city limits.

NO CARNIVALS IN TERRE HAUTE

TERRE HAUTE, Ind., April 25.—The efforts which had been made for the repeal of the ordinance passed last year by the city council, under which Carnival companies are forbidden to show in this city, proved of no avail, for the council voted at a recent meeting upholding the ordinance.

CHILD PERFORMERS AND FILMS TARGETS OF ILLINOIS BILLS

Measures of Vital Concern to Performers and Producers—One Bill Would Regulate Exhibition of Films—Other Would Bar Placing of Children on Stage

SPRINGFIELD, Ill., April 25.—Members of the theatrical profession are anxiously awaiting the disposition of two bills, both directed against the theatre, that have just been introduced in the Legislature of this State. One of the bills entails regulating the exhibition of motion pictures and the method of exploiting them, while the other is directed against stage children under the age of fourteen.

The latter makes it unlawful to place a child under that age with any form of theatrical exhibition, unless through the medium of a written permit granted by the Probate Judge of the county where the exhibition takes place. The bill if enacted would carry with it a fine of not less than $25 nor more than $500 for those found guilty of violating it. The motion picture bill, if passed, would make unlawful the showing of films after October, 1921, without a certificate of registration issued by the Department of Registration and Education.

The text of the first bill in part follows:

"That it shall be unlawful for any person having the care, custody or control of any child under the age of fourteen years to exhibit, use or employ, or in any manner or under any pretense, sell, apprentice, give away, let or otherwise dispose of any such child to any person in or for the vocation or occupation, service or purpose of singing, playing on musical instruments, rope or wire walking, dancing, or a gymnast, contortionist, rider or acrobat in any theatrical exhibition, musical theatrical, musical exhibition, concert or theatrical, or in any public place whatsoever, unless there is first obtained from a Circuit Judge of the district where such exhibition takes place, or the County or Probate Judge of the county where such exhibition takes place, a written permit authorizing the appearance of such child at such times and places as such judge may fix, *provided*, that it appears to the satisfaction of such judge that the appearance of such child shall not be detrimental to its morals, health, safety, welfare or opportunities for education equivalent to that of the common schools."

The bill prohibiting the exhibition of pictures without the certificate of registration does not apply to the display of religious associations, fraternal societies, libraries, museums of public or private institutions of learning, of motion picture films for educational or religious purposes.

The salient features of this bill are:

"After the first day of October, 1921, no motion picture film shall be publicly displayed, exhibited or shown within this State without a certificate of registration issued by the Department of Registration and Education.

"All motion picture films intended to be exhibited or displayed in the State of Illinois shall be submitted to the Department of Registration and Education. The Department of Registration and Education shall grant certificates of registration for all motion pictures or motion picture films submitted for approval except such motion pictures or motion picture films as are sacrilegious, vulgar, indecent, obscene, immoral, unpatriotic, portraying riotous, disorderly or other unlawful scenes, or of such a character that their exhibition would tend to corrupt public morals or incite to crime.

"The Department of Registration and Education shall issue a certificate showing the approval or rejection of each film submitted to it for registration. When a film is submitted for registration, it shall be given a number which shall be shown on the said certificate. Such certificate shall also show the title of such film and all elimination, if any, ordered from the film. When registration is refused, the Department of Registration and Education shall give the applicant a certificate showing why said registration is refused.

"No banner, poster or other like advertising matter used to announce or advertise any motion picture or the exhibition thereof, shall contain anything immoral, improper or misleading.

"For the registration of motion pictures and motion picture films the Department of Registration and Education shall receive the following fees:

"For each one thousand (1,000) lineal feet of original motion picture film, or fractional part thereof, the sum of three ($3.00) dollars; and

"For each one thousand (1,000) lineal feet of duplicate motion picture film or fractional part thereof, the sum of one ($1.00) dollar.

"Any person violating any of the provisions of this Act or any reasonable rule or regulation adopted by the Department of Registration and Education for the administration and enforcement of this Act, is guilty of a misdemeanor and shall be punished by a fine of not less than fifty ($50.00) dollars, nor more than three hundred ($300.00) dollars."

NEW STOCK CO. FOR BINGHAMTON

SOMERVILLE, Mass., April 25.—Clyde McArdle, manager of the Somerville Theatre, is in Binghamton, N. Y., preparing for the opening of a stock company which will give its initial performance next month.

Another company will be formed for the Binghamton house, his present company of Somerville Players remaining intact.

OPP ESTATE TO HUSBAND

An estate of $11,000, including real and personal property, was left by Julie Opp to her husband, William Faversham, according to her will, which was filed last Thursday.

TRAVERSE WINS $5,500 VERDICT

HACKENSACK, N. J., April 25.—Richard Traverse, motion picture actor, who sued the United States Photoplay Corporation, which was promoted by the Captain Frederick Stoll who mysteriously disappeared for about a month recently, for breach of contract, was granted damages of $5,500 by a jury in the Bergen County Circuit Court. The picture company, which is in the hands of a receiver, has a $15,000 bond up to cover any judgment which might be rendered against it.

The court joined the receiver as a party in the suit, as the action was started before the producing company went into bankruptcy.

The jury dismissed the counterclaim filed by the U. S. Photoplay Corporation in which it claimed that it was entitled to charge off expenses which it had incurred in advertising Traverse.

Traverse, who is represented by Hamilton Cross and William E. Decker of Jersey City, and the law firm of Hess & Kahn of New York, sued for twelve weeks' salary at the rate of $650 a week, making a total of $7,800. The jury, however, charged off $1,800 he received for other employment during the twelve weeks his contract called for, and $500 he was advanced.

The $50,000 breach of contract suit brought against the U. S. Photoplay Corporation by Harry McRae Webster went to trial immediately after the Traverse case was disposed of.

ACTRESS HURT IN AUTO SMASH

CHICAGO, Ill., April 26.—Mrs. Harry Auracher, Chicago society leader and formerly a legitimate star, was badly injured Thursday when an automobile knocked her down and made off without ascertaining just how badly the victim had been injured. She is the wife of the well known composer and prior to her marriage appeared as the star in "An Everyday Man," which had a long run at the Cort Theatre. The victim was hurried to the Evanston Hospital. Mrs. Auracher was known as one of the most beautiful women of Chicago. Mrs. Auracher and her father were hurrying home through the blizzard when the automobile came upon them. The actress shoved her father to safety and the machine passed over her body. The father was also slightly injured. Seventeen stitches were taken in the victim's face.

ROYAL DUO
SENSATIONAL MARIMBISTS
Direct from Guatemala, Will Shortly Be Seen in Vaudeville
Personal Direction—HARRY WALKER

"MEANEST MAN" FOR CHICAGO

George M. Cohan's "Meanest Man in the World," which closed in Brooklyn two weeks ago, will reopen in Syracuse, at the Bastable Theatre, on Thursday night of this week. It leaves there for Chicago, to open up on May 2, for a run in that city at Cohan's Grand Opera House. The cast of the piece will include Marion Coakley, Ruth Donnelly, Leona Hogarth, Eda Von Buelow, Ralph Sipperly, John T. Doyle, Leonard Doyle, Pete Raymond, Leo Donnelly, George Callahan, John Sullivan, Spencer Charters, Howard Boulden and Frank Thomas.

Cohan played the title role in New York, and when he withdrew it was played by Otto Kruger. Frank Thomas is playing the role in the new company. Spencer Charters, who has been scoring a hit in the "Tavern," plays the "country store boob" part, which he created at the try-out of the play before its New York presentation. Charters leaves the cast of the "Tavern" tonight (Wednesday) and his part will be taken by Walter Perkins for the remaining four performances of the piece, which closes Saturday night.

The daily papers carried a story last week to the effect that the "Tavern" would be revived and that Cohan would play the leading role. They quote Cohan as saying that he could play the part better than any actor in the world. This is looked upon by friends of Cohan as a little joke on Arnold Daly. The "Tavern" goes to the storehouse Saturday night, and is not to be revived.

The Chicago "Tavern" company, headed by Lowell Sherman, is coming East and will play a few cities before closing.

COMIC OPERA AT MANHATTAN

The Southern Opera Company, a new producing company formed here recently, has leased the Manhattan Opera House for a period of several months, from May to August. The new company will offer a series of comic operas which have never been presented in this city before. The enterprise is under the management of Michael Dempsey, who for many years was connected with the leading theatrical producers and players.

"The Three Musketeers," a costume play by Richard Temple, will be the first production on May 10. This will be its first presentation on any stage. The entire play operetta, words, music and book, were written by Mr. Temple, whose father, Richard Temple, was known for his creation of the chief roles in many of the Gilbert-Sullivan operas.

According to the present plans, "The Three Musketeers," if it proves a success, will be removed to a Broadway house after the lease on the Manhattan has expired. Among the members of the cast who will appear are Paula Temple, Winifred Verina, Jean Wilkins, Charles Angelo, Joe Parsons, Percy Carr, J. H. Duffy, B. N. Lewin, Leo Stark, M. Booker, Galway Herbert, Edward Favor, Hadley Hall, Richard Temple, J. Paul Callan, J. C. Kline and Henry Herbert.

KITTY GORDON WINS BIG VERDICT

The jury brought in a verdict of $21,000 damages for Kitty Gordon in her suit against G. M. ("Bronco Billy") Anderson and Lawrence Weber for breach of contract, in the Supreme Court on Monday. The action was started in 1918.

Miss Gordon charged that she was under contract to Anderson and Weber to star in eight pictures at a salary of $1,250 per week and 35 per cent of the net profits. She made one picture, called "Vera, the Medium," she stated, but the balance of the contract was never carried out. She asserted that it took her twelve weeks before she secured another engagement. Miss Gordon was represented by F. E. Goldsmith.

MAC GRATH PLAYERS CLOSE

The Frances MacGrath Players' Stock Company will close next week at the Lyceum Theatre, Paterson. They will reopen there September 3 with the same company, all of whom have been reengaged. Connie Roe will manage the company again next season.

MUSICAL UNION FIGHT IS STILL BEING WAGED IN THE COURTS

Finkelstein, President of the Union, Returned to Duties Under Terms of Conditional Stay Granted by Supreme Court Judge Dowling—Union Split Into Factions

Samuel Finkelstein, president of the Musical Mutual Protective Union, who was recently enjoined by an order of the Supreme Court from officiating as head of the local union, returned to his duties last week under a conditional stay granted by Justice Dowling of the Appellate Division of the Supreme Court. This resulted from the appealing of the temporary injunctions against Finkelstein, Jos. N. Weber, president of the American Federation of Musicians, and Thomas F. Gamble, his assistant, which had been obtained by eight insurgent members of the board of directors of the local union who were suspended by order of President Weber, of the parent body.

This stay of the temporary enjoining order leaves matters in a *status quo* as the entire board, of which the eight insurgents are a majority, and Finkelstein, are allowed to attend to routine matters only, and not decide any question of policy until final judgment is entered. According to Jacob J. Schwebel, attorney for the eight members, Justice Dowling first granted an unconditional stay of the injunctions, but later modified his order.

The Appellate Division is expected to hand down its final judgment this week.

William A. Dooley, the secretary of the local union, who was suspended from office by the board of directors on the charge that he has misused his position by moving that the charges against Finkelstein be dismissed when the local union president was tried on charges of misconduct in office at the union headquarters on Eighty-fifth street in March, is still out of office. This meeting at which Finkelstein was tried, like a previous one that was held, ended in an almost riotous uproar.

The enjoined officials contended in their appeal that the court had no power to grant the temporary injunction suspending Finkelstein from office and asserted that the orders should have been vacated.

An important issue is attached to the case as the eight insurgent board directors claim that they are not members of the American Federation of Musicians, which is the parent body of all the musicians' unions throughout the United States and Canada. If they are upheld in this contention, President Weber may revoke the charter of the local union. This action would lead to a bitter fight between the two organizations, and would undoubtedly cause much confusion as musicians are constantly shifting from one union to another.

While the injunctions in question are only temporary they are of great importance as the trial of the action to make the injunction permanent may not come up until the fall.

The 9,000 members of the local union are split up into two bitterly opposed factions, one supporting Finkelstein and the other supporting the eight insurgent members of the board of directors. No matter what the court decides in this action the musicians of New York will soon settle the question of which faction will govern the union, as the election of officers takes place in the fall.

HOLDING UP "BLUE LAWS"

SAN FRANCISCO, April 25.—A temporary order restraining Mayor Ovington and Chief of Police Lyter of Pomona from putting into effect the so-called "blue laws" passed at a municipal election in that city April 4, was issued by Judge John W. Shenk of the Los Angeles County Superior Court. The issuance of the injunction followed filing a suit by the West Coast Theatres, Inc., owners of two theatres in Pomona.

ACTOR HELD ON SERIOUS CHARGE

CHICAGO, April 25.—Joseph J. Freed, burlesque actor, playing with the "Million Dollar Dolls," at the Columbia Theatre here, this week, was arrested yesterday charged with contributing to the delinquency of Catherine Hayes, a seventeen-year-old girl. Freed was released under $1,000 bail and will be tried early in May.

WANT TO SEE FAY AGAIN

CHICAGO, Ill., April 25.—Fay Bainter received an invitation to go back to Des Moines, where she use to act in stock, and appear a week in any play of her own choice. The invitation came under the auspices of the American Legion Post of that city. It is said that an effort will be made to send her there when "East Is West" finishes its run at the Garrick.

MUSICAL STOCK AT WORCESTER

Seymour Brown, the song writer, is opening a musical comedy stock company at Lincoln Park, Worcester, Mass., May 30.

There will be a cast of fourteen people who will appear in "Where There's a Will," the opening piece.

FRIARS' NIGHT AT 39TH ST.

Several hundred Friars attended Monday night's performance of "The Ghost Between," with Arthur Byron, at the Thirty-ninth Street Theatre. Both Stanley Sharpe, who is managing the show, and Vincent Lawrence, the author, are members of the Friars Club.

VASSAR PLAYERS FOR CHICAGO

CHICAGO, Ill., April 25.—The Vassar Players are coming to Chicago for two performances under the auspices of the Chicago branch of the Vassar Alumnae on April 29 before the National Drama League, and April 30 at the Aryan Grotto. Two of the plays, "Aria da Capo" and "Two Slatterns and a King," as by Edna Saint Vincient Millay, who was graduated from Vassar in 1917 and has been acting in her own productions with the Provincetown Players of New York. The third play, "Jezebel," is by Dorothy Stockbridge.

PROHIBITION GOOD FOR STAGE

Raymond Hitchcock, speaking at the dinner of the Society of Arts and Sciences Sunday night, declared that prohibition has improved the stage and its audiences. "Prohibition," he said, "has done a great thing. We have got to have better plays now, for the audiences are coming to the theatre sober. It's a good thing for the wife also, as the husband is not out all night. He may be down in the cellar, but he is not out."

THURSTON MUSEUM OPENS

CHICAGO, Ill., April 25.—Harry Thurston has opened a museum on West Madison street, within a few doors of the Grant Hotel, where he is displaying a number of freaks, who have recently been appearing with various circuses. Thurston formerly ran a museum on South State street, which he closed a few years ago. Vaudeville is also been offered in the new venture.

"GOLD" FOR FRAZEE

"Gold," a new full length play by Eugene G. O'Neill, will be presented by John D. Williams at the Frazee Theatre on Monday night, May 23. The piece was written about a year ago and purchased by Williams at the time for the use of Lionel Barrymore, who declined the part and held up the production. Williard Mack, now appearing in his own play "Smooth as Silk," will have the leading role.

CAST WANT PAY IN FULL

A meeting between committees representing the Producing Managers' Association and the Actors' Equity Association was held Monday afternoon to settle on the amount of money which members of the cast of "Declasse" claim is due for the period they were kept idle following the recent illness of Ethel Barrymore. No final settlement was made and the matter was left for decision by a board of arbitration which will meet in the near future.

The controversy has been going on for some time. The members of the cast, through the Actors' Equity Association, demand full time payment for the entire period that the company was waiting for Miss Barrymore to recover. Subsequently Miss Barrymore abandoned "Declasse" for the season. The committee of the Producing Managers, however, in behalf of the producer of the play, offered to make a 50 per cent settlement on all claims.

Due to the fact that the Equity committee had come under instructions to hold out for settlement in full the two sides were unable to reach any agreement. It was decided to bring the matter before a board of arbitration whose decision would be binding upon both parties.

SHAKESPEAREAN MATINEES GIVEN

The first of a series of six Shakespearean matinees was given Tuesday afternoon at the Longacre Theatre by Edward Waldmann and Laura Walker. They presented, and will continue to play "The Merchant of Venice." The matinees will be given on Tuesdays, Thursdays and Fridays. Others in the cast are Albert Howson, James Montagu, V. L. Granville, Frederica Going, Marc Loebell, W. M. Bellis and Harry Hemfield.

KOLB & DILL CLOSE

SAN FRANCISCO, April 25.—The Kolb and Dill Company playing "The High Cost of Loving," closed the season, after playing for seventeen weeks. The closing performance took place in Grant's Pass, Oregon, where the company disbanded. The tour included California, Oregon, Idaho, Washington, Montana and Nevada. Guy Smith, manager, returned to his home in Hollywood; Mas Dill will open a studio in San Francisco to produce and write vaudeville acts.

BOWMAN MINSTRELS CLOSE

PITTSBURGH, Pa., April 21.—The Bowman Brothers Minstrel show closed here Sunday night at the Duquesne Theatre. They will reopen May 21 to play parks. Billy Bowman is laid up in the General Forbes Hotel seriously ill of pleurisy.

ELSA RYAN
in Vaudeville's Comedy Classic
"PEG-FOR-SHORT"
Supported by Rodney Paynons
B. F. Keith's 81st St. Theatre Now
Dir.—JOS. HART

ACTRESSES HIRED "BY BULK"

Blanche Bates, who is appearing in "The Famous Mrs. Fair," now playing in Boston, in an interview published in one of the Boston papers, accuses the Actors' Equity Association of lowering the standard of the theatre by safeguarding small and inefficient people who have no business on the stage. She also asserts that managers employ actresses by the bulk without regard to mentaiity or versatility. Morals, too, she declares, are bad, and even the stage hands are shocked at the vulgarity of the "bulk" girls.

"All forces are doing the best they can to ruin the stage today," she avowed. "Calling upon force to get money out of managers is not making better actors and actresses. It is far better that those without talent be starved off the stage by low wages than that they should stay on, drawing a living wage and contributing nothing to the stage but mediocrity or worse. The stage people themselves, many of them earnest men and women, who have contributed much to high stage traditions, are bringing this bad situation about.

"Equity attempts to translate spirit into terms of money and it can't be done. It would safeguard small, inefficient and little people whose realm is not of the theatre at all. It isn't that I would sacrifice the little man to the big man. But it is that I would have the little man sacrifice and struggle enough himself to make himself a big man.

"No one drives the chorus girl into the theatre to starve on $15 a week. She can get a position as child's nurse at $25. This may sound cruel, but it is cruel only to be kind, and kind to everybody concerned."

Taking, in turn, a survey of the evils the managers have brought to the stage, Miss Bates continued:

"Managers are now employing actresses by the bulk. They get two tenors and fourteen pairs of legs. They consider oftentimes neither the mentality nor versatility of the girls they hire. Even the stage hands recognize the difference in the calibre of girls. When we arrived to open at the old National Theatre in Washington the carpenters and cleaners nearly went down on their knees to us and told how thankful they were that real stage people were back at the old house. For months they had been subjected to the presence of hundreds of these 'obtained by the bulk' girls, who had from all we heard been accustomed to making their changes before carpenters and scene shifters and thinking nothing of it. The only embarrassed persons were the decent self-respecting stage hands."

ADA MAE WEEKS STARTS NEW SUIT

Ada Mae Weeks commenced a suit last week against John Cort for $1,200, which she alleges is due her for the last three weeks she played in "Jim Jam Jems," at the rate of $400 a week. This suit is independent from her action against Cort in the Supreme Court, in which she asked for an injunction restraining the producer from instructing other managers that she was under contract with him.

Cort's answer, according to Attorney Alfred Beekman, of the law firm of House, Grossman & Vorhaus, states that Miss Weeks' salary was only $300 per week, and sets up as an offset to her claim the counterclaim that he suffered far greater loss because she abandoned the show, although under contract to him.

GILLMORE IN LOS ANGELES

Frank Gillmore, executive secretary of the Actors' Equity Association, left for California last Monday to attend the meeting of motion picture players held in the Ambassador Hotel, Los Angeles, on Saturday. The meeting followed the amalgamation of the three organizations of motion picture actors in that city with the A. E. A.

"IKEY AND ABEY" OPENS

The cartoon comedy, "Ikey and Abey," opened in Sussex, N. J., last week. It will play two-night stands through New York, Vermont, New Hampshire and Maine. The comedy has a cast of fourteen.

VAUDEVILLE

NEW ORCHESTRA FOR PALACE THEATRE

DAAB AND BAND GET NOTICE

Fred Daab, leader of the orchestra at the Palace Theatre almost since it was built, will leave that house on May 8. With him will go every member of the present orchestra. Fred Daab and his orchestra have been the feature of the Palace Theatre for the past eight years. The organization consists of twelve pieces.

Daab and his men received the customary two weeks' notice of dismissal last week. He declared, when interviewed, that the reason for his dismissal was unknown to him and that he had been unable to discover it.

Ben Roberts and his orchestra will replace the Daab aggregation when they leave. Roberts and his orchestra are now playing at the Fordham Theatre, which opened April 14. Before going to the Fordham Theatre they had been playing at the Colonial.

Fred Daab will shortly join the newly organized Shubert Advanced Vaudeville as general musical director, he said. In his capacity as musical director it will be his duty to engage and organize theatre orchestras for the new string of Shubert vaudeville theatres. It is also understood that he will, ultimately, again direct a house orchestra for that organization. Mr. Daab declared that he might join the Shubert organization immediately upon leaving the Palace, although he had not intended to join till a little later.

NEW PHONE SYSTEM FOR ORPHEUM

In order to facilitate executive business, the offices of the Orpheum Circuit in the Palace Theatre building have been furnished with a new telephonic system, known as the Dictograph Inter Departmental System. Each one of the executives of the circuit is enabled to get into immediate communication with any other executive without being connected through a switchboard. Through the new system it will be possible for Martin Beck, or Mort Singer, to give instructions to their various assistants simultaneously over the wire. The regular system of telephonic communication will be continued.

BRAY LEAVES FOR 'FRISCO

Charles E. Bray, general western representative for the Orpheum Circuit, left New York after a ten days' visit, on Friday, and went to Boston for a day's stay. From Boston he left for Chicago, where he will stop over for a short while, on his way to San Francisco. He will also stop in Omaha.

FRANC AND LEARY DISSOLVE

Franc and Leary, the 'cello and song team, have dissolved and cancelled their bookings on the Poli time, on which they were to open May 2. Frank Franc has resumed his single turn with 'cello music, comedy talk and imitations.

BIRD & BERNARD QUIT SHOW

CINCINNATI, O., April 22.—Bird and Bernard, the dancing team in "Broadway Brevities," left the show the night it opened in Cincinnati after an argument with Edward Roland, the manager. They will take a short rest before beginning rehearsals for an elaborate vaudeville act.

CABARET ACTS CLOSED

All the cabaret acts appearing at Shanley's Cafe have been closed with the exception of an acrobatic troupe.

Poor business is said to be the reason.

FOX CUTTING PRICES

Another cut in the prices of admission at the Fox Audubon and Crotona theatres will go into effect on May 2. Whether this cut will remain in effect for only the summer months or will be permanent, has not been decided as yet. The new cut will reduce the present price of admission about thirty-three and one-third per cent. Thus the Audubon prices, which now are fifty-five, fifty and thirty-five cents on week days, with a sixty-cent top on Saturday nights and Sundays, will, after May 2, range from forty to twenty-five on week days, with a fifty-five cent top on Saturday nights and Sundays.

The present prices of the Crotona, which are fifty-five, fifty, thirty-five, for weekdays, and a seventy-five-cent top for Saturdays and Sundays, will be changed to fifty, thirty-five and twenty cents on week days, with a fifty-to-seventy-five cent scale for Saturdays and Sundays.

The houses have also made slight changes in their vaudeville programmes. The Crotona has permanently installed eight acts, instead of the six formerly played, and the Audubon now plays six vaudeville acts, instead of five. Another change in the playing of the vaudeville at both houses, straight through, with no films being run between acts.

The six acts at the Audubon will be played as a summer policy. In the fall, it is thought, that eight acts will be installed.

Both these houses play two shows a day on week days. Saturdays and Sundays, three continuous performances are given. The forty-piece orchestra is still retained at the Audubon.

FILM PUBLICITY FOR BECK

Martin Beck, head of the Orpheum Circuit, who sailed for Europe several weeks ago, is returning on the *Aquitania*. Apropos of his visit abroad in search of new material is the story of a publicity stunt showing that money is not always necessary for exploitation purposes. Just prior to Mr. Beck's sailing, E. H. Conway, who disseminates the news for the Orpheum Circuit, spent five minutes at a telephone. The result of his five minutes' conversation was that the Kinogram News Reel Service made a flash of Beck and his wife on board the outgoing steamer. The next week the reel was flashed in hundreds of theatres throughout the country, proving of especial interest to patrons of the Orpheum Circuit.

N. V. A. COMPLAINTS

Complaints have fallen off in number rapidly in the past few months, owing to the effective work of the complaint department. Only two complaints were registered in the past week, which are now being investigated. These two were filed by El Brendel, of Brendel and Burt, against Jack Hanley, and Fox and Ward against another act by that name.

Brendel claims that Hanley is using his "dark stage" bit, looking for the bottle of whiskey.

Fox and Ward allege infringement on their name by the other act.

OFFICE ON NEW SCHEDULE

CHICAGO, Ill., April 16.—The C. L. Carrell Agency announces that starting next week he will install a new system, that of keeping his offices open until midnight for the accommodation of his managers. This is the first theatrical booking office in the country to adopt this plan. It is done, according to Mr. Carrell, to remedy "fall downs" and disappointments.

AL HAYNES MARRIES

LYNN, Mass., April 25.—Al. Haynes, well known vaudeville manager, was married to Miss Julia Redmond here, last week.

MANY ACTS GET ROUTES OVER ORPHEUM

BOOKS RAPIDLY FILLING

More than a score of acts, ranging from acrobatic turns to comedy and musical revues have just been booked for tours over the Orpheum time. Included among them are Bowers, Walters and Crocker, to open at the Orpheum, Sioux City; Francis and Kennedy, Sioux City; "Bubbles," a revue, Kansas City; Max Yorke's Dogs, Kansas City; Melville and Rule, St. Paul; Gertrude Newman, Kansas City; Van Horne and Inez, Kansas City; Byron and Haig, Sioux City; Young and Wheeler, Sioux City; Kitner and Reaney, Sioux City; Gautier's Toy Shop, the Majestic, Chicago; Mang and Snyder, Omaha; Texas and Walker, Sioux City; Edward Marshall, Winnipeg; Foster Ball and company, Duluth; The Gellis, Sioux City; Kara, Omaha; Mary Haynes, Des Moines; Clark and Arcare, Des Moines; Helen Keller, Des Moines; Kitty Doner and company, Omaha; Santos and Hayes, Revue, Omaha; Rockwell and Fox, Winnipeg; Corinne Tilton, Revue Kansas City; Billy McDermott, Sioux City; Morin Sisters, Omaha; and Allen Bronson and company, Kansas City.

TEDDY TAPPIN MARRIED

Teddy Tappin, vaudeville actress, whose real name was Mrs. Helen Eisner, and Frank Sabine, also of vaudeville, and whose real name is Sabourin, were married last week in the Municipal building by Acting Clerk Michael J. Cruise. The bride was divorced from her former husband in 1913, and the groom said he was divorced from his former wife in 1918.

PHIL BAKER RETURNING

Phil Baker, who is playing the last of his four weeks in England this week, will sail next week for America. On his return, he will again play the Ziegfeld Roof midnight show and the Fox time in vaudeville for the remainder of the season. Next season Baker will appear in the "Greenwich Village Follies," for which he has been given a two year contract.

YVETTE PRODUCING ACTS

Blossom and Ingred, who have been playing at the Walton Roof, Philadelphia, will open in a new vaudeville act under the name of the Blossom Sisters.

The girls will have with them the jazz band formerly heard with the Ford Sisters, and the act, which will be handled by Harry Weber, will be produced under the personal direction of Yvette. It breaks in the last half of this week.

NEW VAUDEVILLE ACT FORMED

SAN FRANCISCO, April 25.—Eddie Gilbert and Harry Harrigan, who have been playing the comedy roles at the Columbia Theatre Musical Comedy Company, in Oakland, which closed recently, have joined forces and are now playing vaudeville dates in the Coast towns.

TORCAT IN PARIS

Torcat and Flor D'Aliza have been topping the bill at the Alhambra, Paris, France, during March and April. They expect to return to America before long with their new Rooster Act.

FRANK KIRK HAS NOVELTY

JACKSONVILLE, Ill., April 22.—Frank Kirk, the vaudeville performer, has invented another musical novelty in imitation of the Hawaiian guitar. It resembles a saw buck but has a clear loud tone.

N. V. A. SWAMPS PHILA. TEAM

The baseball team of the National Vaudeville Artist's Club took a flying trip to Philadelphia on Friday, April 22, for the purpose of playing a game with the team representing the Philadelphia I. A. T. S. E. The game took place at the home grounds of the Philadelphia Nationals, John Singleton, pitcher on that team, umpiring the game.

Sammy Smith started as pitcher for the N. V. A., and struck out three men with nine balls pitched in the first inning. Joe Schenk pitched the rest of the game, with his partner, Gus Van, behind the bat. The game ended in a score of thirty to four in favor of the N. V. A.

Several performers were present at the game, among whom were Hal Skelly, John Steele and Alan Benson.

NEW LOEW BOND ISSUE

BOSTON, April 25.—Loew's New State Theatre Company is preparing a bond issue on the new house of that name, the bonds to be offered to theatre-patrons of Boston through a syndicate of Boston bankers. The State, on which work has already been started, has an authorized capital of $1,250,000 8 per cent preferred, and $1,000,000 common stock outstanding. The bond issue offered to the public is $1,200,000 7 per cent, and convertible into common stock at any time for five years.

PEARL REGAY ILL

Owing to illness, Pearl Regay was forced to cancel her engagement at the Jefferson Theatre this week. The dancer was stricken ill last week, but, although at present under the care of a specialist, expects to be able to continue her route from May 3, when she is scheduled to appear at Keith's, Boston.

POWERS TO MANAGE THEATRE

Jimmy Powers has been appointed manager of the new Keith Theatre in Cleveland; he will take it over May 9.

Powers has been manager of the Majestic, Jersey City, the past two seasons. This house plays the attractions of the Columbia Amusement Company. He managed burlesque shows previous to that.

SPLIT WEEKS FOR SUMMER

The Hamilton and Jefferson theatres will be turned into split-week houses beginning May 16, for the balance of the summer. These houses will play six acts and a picture each half-week on a two-a-day basis until Labor Day, when they will return to their old policies.

EX-PRESIDENT AT VAUDE SHOW

WASHINGTON, April 23.—Woodrow Wilson attended the theatre for the first time since his illness in September, 1919, and picked for his entertainment a vaudeville show. He was accompanied by Mrs. Wilson, Miss Margaret Wilson and Johning Randolph Bolling, his brother-in-law.

EDITH CLIFFORD QUITS VAUDE

Edith Clifford, now playing in vaudeville on the Orpheum Circuit, will return to pictures upon the completion of her engagement at the Los Angeles Orpheum. Miss Clifford started in pictures at the age of eight with Tom Ince, to whose studio she expects to return.

MANAGER QUITS TO BOOK

SPRINGFIELD, Ill., April 25.—Henry Kaufman, manager of the Majestic Theatre here, has left after two seasons holding that post to join a booking agency in Chicago. Mr. Lampman, of Chicago, is succeeding Kaufman as manager.

ROCHE VISITS TOWN

Fred Roché, the Keith publicity representative in Boston, was a visitor in New York over the week-end. He was the guest of the Cheese Club at the N. V. A.

VAUDEVILLE

SHOW REVIEWS

ROYAL

Little time is lost in running off a fairly good program at the Bronx house this week. Four-forty when the curtain fell on the last turn. Following the News Pictorial, Fred and Daisy Rial offered a series of feats on rings. They work with a precision and grace that drew merited applause.

The Caits Brothers are two dapper and pleasant looking chaps who offer a routine of songs and steps in an effective manner.

Mignonette Kokin and Fred Galetti have a little circus of their own. The girl is shapely and does not conceal the fact, the while she sings and dances. Following one dance number, she gives an idea of how Fred Stone might do it, also Bessie Clayton. Galletti sets through their paces several monkeys, and their antics resulted in roar after roar of laughter, with a good sprinkling of giggles. The funniest bit is wherein one of the monk actors plays the role of a tonsorial artist. Another one desires a hair-cut and shave. The manner in which the first performs the operation is sure-fire for comedy purposes. The close of the turn has an exceptionally good punch. The girl does a shimmy, after which two more monks are revealed, one working a miniature set of traps, while the other gyrates in most convincing fashion.

Personality is a most valuable asset, and Marguerita Padula has plenty of it. Not only has she a most likable personality, she combines with it ability and showmanship that earned for her salvos of applause. While most songs of today deal with the female of the species, the numbers offered by Miss Padula concern the boys. All of them are worked at the piano and proved effective, as did a whistling bit.

Dock Baker offered "Flashes," which is billed as a lightning revue of fun, fads and fancies. It is all of that, being fast from start to finish, with hardly a dull moment. Baker himself is a lightning change artist, and a great deal of applause resulted from his numerously swift character transitions. He sets a fast pace for the others, but all of them are able to hang on. Polly Walker is a pretty little thing, who works well singly and with Baker, while Bud and Jack Pearson do their eccentric dance duets with machine-like precision. The girls of the ensemble appear to advantage in the striking gown creations furnished them, and make a pretty background, rounding out a miniature musical comedy that vies with any other offered this season.

Dane Claudius and Lillian Scarlet had a lot of difficulty during their act, but nevertheless were accorded a good hand at the finish. Both are clever banjo players, Claudius in particular, and after opening with a medley of popular syncopated numbers, they show the metamorphosis undergone in songland since 1860. The words of "Captain Jinks" are flashed on a screen while they play the melody. Something went wrong with the lights, however, before they were half through the number. The words disappeared, some outfronter guffawed, and the duo stopped playing. "Captain Jinks" got back in the act after a few seconds, although during the interim it seemed that he was gone forever. "Grandfather's Clock," "Bohunkus" and "Little Brown Jug" had the auditors singing in chorus.

Archer and Belford, in "The New Janitor," ran to numerous laughs, the pantomime work of the male being amusing a greater part of the time.

Lillian Shaw is a most popular artist at this house. Her character comedy work and songs moved them from start to finish, and the clever little comedienne stopped the show completely. Her act is essentially the same, except for one new number, as when seen here earlier in the season.

Van Cello and Mary easily held them, due to their early getaway. Van Cello is a foot juggler of marked ability. Mary does nothing but look sweet, which she does nicely. J. Mc.

PALACE

A bill that looked good on paper, but seemed to drag, particularly in the second half, was opened by Daly and Berlew with a neat dancing act.

Despite the fact that some one walked across the centre door opening, which carelessness detracted quite a little, the couple got over nicely, and were followed by L. Wolfe Gilbert, the songwriter.

Gilbert sang several songs, and introduced the old ones by saying that there had been a discussion in the dressing room between himself and some of the other actors as to which of his old "jingles" were the most popular.

Fritzi Leydon, dressed as a maid, assisted. She sang two numbers with ease and displayed a voice of pleasing quality. Gilbert has been away from local vaudeville houses for some time. He was heartily welcomed on his return, and his new song "Down Yonder" scored strongly.

May Wirth was programmed for the next spot, but Eva Shirley, assisted by Al Roth and a jazz band, were moved up from the second half of the bill. The act has been reviewed several times; it went over well, even though two singing acts followed each other.

Lydia Barry was supposed to follow, but she was moved to open the second half.

Joe Cook was next, and made his usual hit, receiving as much legitimate applause as any act on the bill, and sharing honors with May Wirth for spontaneity.

Cook's act is essentially the same as before, with the exception of a few new bits that are funny and a new "Excuse Story" for not imitating the "Four Hawaiians," which is not as funny as his former ones.

Alexander Brothers and Evelyn executed their ball-bouncing with admirable technic, showing the result of long and careful practice. Cook clowned in the act as before when it played this house, and was just as funny as he was before.

Cook is doing a Russian dancing bit, in which he sits on a low stool, a bit of business first seen here by Masters and Kraft and claimed by them as original.

Lydia Barry had a tough spot, opening the second half; the act does not seem to the writer as good as former ones done by Miss Barry, and following so closely Joe Cook, suffered through comparison, as Miss Barry does a vaudeville show routine also. She said, "I think I'll be just a bit serious with you now," following which she closed with an old number, "You're just a pickaninny, but you're mine, all mine." Miss Barry received lots of applause and a bouquet.

May Wirth hit the next spot a wallop, particularly at the finish, taking many bows and receiving several bunches of flowers. We have reviewed the act before.

Val and Ernie Stanton were no riot in the next position, which was pretty far down on the bill; they took bows to dragged-out applause and made a Joe Cook speech at the finish.

Ethel Levey went well, but was not the riot that marked her former appearance. She sang a number of songs, the orchestra getting mixed up several times, and Miss Levey apologizing with "Sorry, but that's what you get for singing three new numbers in one afternoon."

Johannes Josefsson and company closed the show to an almost empty house, and did not seem to work with as much vigor as upon his previous appearance, when he opened the show. H. W. M.

MARGERY MEYERS DIVORCED

CHICAGO, Ill., April 25. — Margery Meyers, in private life Mrs. Marguerite Paterson, was granted a divorce Saturday by Judge Lewis. Miss Meyers is well known in vaudeville.

RIVERSIDE

The bill rolls in with Van Horn and Inez, who do some remarkable whirling on skates, at least Van Horn does, while his partner hangs on. The act closes with a dance and another whirl, and goes across quite nicely.

W. D. Pollard then provides "uncommon nonsense," which consists in the main of juggling and balancing with billiard cues. He is quick-witted and his chatter is snappy, but it failed to arouse the audience, though he tried prodigiously to get laughs. The act deserved a better reception than it got.

Billy Frawley and Edna Louise run through—literally—a sketch by Jack Lait. We've seen better work by this author. "Seven A. M.," which tries very hard to be sophisticated, is below the usual standard. It is a little better, though, when it stops trying to be naughty.

The fourth spot showed Eddie Kane and Jay Herman in their "ragtime cocktail," a rollicking drink. The act is good, and the men put it over well, so that it is just as funny—perhaps more so—the second time it is seen as the first. The business is consistent and the men remain in character throughout the skit.

Julian Eltinge is, as usual, a big hit in the last spot of the first half. He provides four characterizations—a vamp, a lady in a hoop skirt, an Irish type, and a modern girl, all of which go over to great applause. Julian Eltinge is incomparable; female impersonations always are tiresome after their first number. Not so with Eltinge, who never fails to entertain and please.

Julius Lenzberg, the leader of the house orchestra, is as much a part of the show as any act on the bill. His popularity never seems to wane, and his offerings before the opening of the bill and during the intermission often receive applause which calls for encores.

Billy Glason is popular at this house and goes very well, though some of his material is old. His performance is clean and shows fine showmanship, which puts over the old gags for laughter in spite of their hoary age. His recitation, "A Matrimonial Handicap," is a clever performance, portraying the troubles of married life, before and after, as though he were telling of a horse race.

Mme. Doree's Operalogue is a fine bit of work. We've heard her before in another house, where it didn't get the applause it deserves, as it does here. All the selections, showing operatic lovers, were very well rendered, with the exception of the piece from "Pagliacci." The singer of this last selection was rather hoarse, and his rendition suffered from an inability to fully express the emotion in the song.

The closing act Monday was a descent to the ridiculous, with Fanny and Kitty Watson. Their skit, "Horsepitality," is as billed, a rare combination. Fanny's every move is laugh-provoking. Their comedy doesn't slow down for a minute, but flutters up and down every time Fannie threatens to take a flop. The Watson Sisters go over big in spite of the attitude into which some of the previous act puts the audience.

Dainty Marie was unable to appear on the bill when reviewed because of sudden illness.

MORRISON'S OPENS ON MAY 30

Morrison's Theatre, in Rockaway Beach, will open on May 30, Decoration Day. House will be booked on a big time basis through Lawrence Goldie, who is also booking the New Brighton Theatre at Brighton Beach. The Brighton will open on May 16. Johnny Collins formerly booked this house.

HAMILTON

Even though the audience was somewhat poor in size on Monday afternoon, the "Spring Carnival," which is being held here this week, isn't by any means a frost, as far as entertainment is concerned. The show was very late on the opening matinee, the exit march being played after 5:30.

Despite the lateness of the show, it must be said that it didn't drag. Sherwin Kelly gave it a nice start with a good bicycle, riding single, in which she featured personality in addition to good stunts.

Brennan and Rule replaced McFarlane and Palace, who were programmed for second spot. Brennan is now working with the brother of his former partner, Bert Rule. Jim Rule is the new member of this combination, who was last seen with Al Mamaux. The two are doing a routine of Brennan's songs, old and new, and, as usual, with Brennans or Rules, feature the Irish numbers, which went over great here. "Indoor Sports" is a funny farce as written by Hugh Herbert and Harlan Thompson, and as done by a cast of two couples, who should get some billing. It seems, however, that something has been cut from the offering since the writer caught it about a year ago. However, it is pleasing as done now. It might be easier for the audience to read the slides if they were flashed on the white screen instead of on the olio drop.

Harry Breen hasn't lost one whit of popularity here since appearing, and left the stage with so much more to his credit. That is, if it is possible that there were some in the audience who haven't seen him before. True, he's doing the same stuff—but what's truer is that the "same stuff" always hits home, and is always entertaining.

"The Twinking Stars" represent Elizabeth Kennedy and Milton Berle—a little girl of ten and a boy of about twelve. A couple who recently came into vaudeville and who are stopping shows wherever the writer has caught them, and who did the same on this occasion. Kennedy and Berle are the most natural child performers we have ever seen. Elizabeth Kennedy's impersonation of Ruth Terry as Topsy in "The Gold Diggers," is perfect. And Milton Berle, even though he isn't allowed to sing, almost out-cantors Cantor. Their dramatic bit was wonderfully done, and if done for the purpose of bringing tears, succeeded with all the women, and quite a few men on Monday afternoon.

Tim and Kitty O'Meara closed the first half with their pretty dance offering. Ballroom dancers of their merit are always worth seeing. Houston Ray is not only an accompanist, but an accomplished concert pianist, as he shows in his solo. Incidentally, he sells it to a vaudeville audience in showman-like manner. The act scored a decided hit and is entertaining from start to finish.

The Weaver Brothers, as the "Original" Arkansaw Rubes, were very entertaining, and went over with a bang. The one handicap this pair is liable to find is with people who have seen Myers and Hanford, who, regardless of origination, have done the same style of act to much better effect. However, as that team is in production, the Weavers will undoubtedly find their offering new to vaudevillians here.

Frisco, Loretta McDermott and Eddie Cox were also a show stopping combination. The last two supply the dancing, and Frisco the showmanship and comedy. And he gets funnier with every performance.

Whiting and Burt are using quite a few of their last season songs, but the audiences are evidently content with just Whiting and Burt. The "Sleepyhead" number continues to be a classic.

Nellie and Josephine Jordan, doing songs, dances and tight-wire work, also showing a resplendent wardrobe, closed, and had but few walk-outs to contend with. G. J. H.

VAUDEVILLE

ALHAMBRA

On Monday night of this week the house was selling standing room for the first time in weeks. Business had fallen off quite a bit up to last week, when Ethel Levey picked it up. If Monday night is a sign of what the house is going to do during the rest of the week, then Belle Baker should surely be given all the laurels in the world, for she'll at least reach, if not break, all records. The combination of Levey, followed by Baker into a house, proved very successful in improving business at the Hamilton, and will undoubtedly do likewise here.

"Howard's Spectacle"—somehow or other at every theatre we catch the act—is programmed as "Spectacle," and then on the Annunciator named as "Howard's Ponies." It's about time that they coincided. Regardless of billing, though, the fact remains that Howard has a very entertaining and pleasing animal act. The dogs, especially the collies, which are beautiful, are excellently trained, and the ponies work like trained veterans.

Cutty and Nelson offered several instrumental and some vocal efforts in the second spot. Cutty plays the xylophone, cornet and piano, and the girl, who does the singing, also plays the piano. The act is fair as number two acts go, and for a better spot, needs something in the way of novelty, which is lacking in the present routine.

Pinney Jarret and company, consisting of two grownups and four children, offered a comedy sketch called "Oh, Sylvester." It was several months ago that the reviewer caught this act breaking in, and also several times in the past two years that he has reviewed these four children in other acts. Each time he emphasized the fact that the kids are remarkably clever, and are of big-time calibre. They went much further to strengthen that opinion on Monday night. Not only are the children clever, but they have the advantage on most other kids, in having an exceptionally good vehicle.

Black-face Eddie Ross was just entertaining, just getting quiet chuckles of amusement from the audience for most of his talk, but when he got to his banjo work the panic was on. He is without a doubt one of the best banjo players appearing in vaudeville today.

The Ford Revue was present, and all its cast, but the feature member, Max Ford, was for some reason not visible to the eyes of the writer, or, for that matter, any one else watching the performance. The cast of the revue are all clever dancers, the Trado Twins, two boys, especially so. A solo dancer was present, evidently to fill in for Max Ford, and did well with eccentric work.

Craig Campbell opened the second half, singing classic, and semi-classic numbers, with Hector McCarthy at the piano. Campbell was in good voice, and gave more than a good account of himself.

"The Choir Rehearsal," with Sallie Fisher and company, was a very entertaining act some five or so years ago. As done on Monday night, it was a very slow affair, and dragged miserably throughout. Miss Fisher's voice is not as good as it used to be.

Since Belle Baker last appeared here, no artist has scored as big a hit as Belle Baker did on her appearance here again on Monday night. She almost stopped the show with her "Welcome Stranger" number, which is going some for an opening number. But then, one must consider the personage that the second verse is written about. And after that, she made them laugh with the comedy numbers, and made them cry with her "Eli, Eli." Evidently, the more they see her the more they love her. And the more they see her, the more impossible it seems for them to be capable of expressing more love than they do.

In closing, Fred and Al Smith did a dandy acrobatic turn, and had hardly any walk-outs. G. J. H.

SHOW REVIEWS

COLONIAL

Margaret Taylor, billed as "The Dainty Little Miss," and she is all of that, opened in a short dress of pink and fur, showing shapely limbs encased in pink tights. The dress was trimmed with blue and the bodice was of white satin and brilliants; a hat matched the color scheme. An introductory song was followed by a rag, and then, in "three," Miss Taylor did some very good feats on a tight wire, including a shimmy and a split which was exceptional. Miss Taylor registered strongly, taking a number of bows to very good applause.

Rolls and Royce speeded along, hitting on all eight and never skidding once. After a number of very good dances, they ran out of gasoline on the encores for, after two were taken, the man made a speech, begging off. The woman is quite graceful, clever and has oodles of personality and a smile that counts. She is shapely and looked well in a dress of black and jet; one of the most graceful of dancers we have seen in a long time. Act stopped the show, and was accorded the Colonial Cadence Applause several times.

Beatrice Morgan, supported by John Connery and company, hit them for laughs and applause with a light sketch that, although not bad, got over chiefly through the admirable work of Miss Morgan, who is a clever artist, and a good dramatic woman, and the rest of the players who were adequate, with the exception of the male juvenile role, which could be improved. Miss Morgan is tall, Junoesque, and looked majestic in two effective gowns.

Val and Ernie Stanton are doubling from the Palace this week, and went over much better at this house in the evening than they did at the Palace in the afternoon.

In taking an encore, they did a dance which is much better than the speech made previous in the day.

Henry Bergman, assisted by the Crispi Sisters, and with Lou Handman at the piano and a plant in a box, put over a solid hit. Bergman is an artist, and it is doubtful if he has any superiors in putting over a popular song. The Crispi Sisters looked charming, refined and made a hit with their dancing, which is graceful. Bergman apologized for the non-appearance of Gladys Clark, saying that she was ill. Took a number of bows to strong approbation, closing the first half.

Rosamond Johnson and company opened the second half and made a hit; we have reviewed the act several times. It is still quite a little too long in the running time and could be cut to decided advantage.

Harry Watson, Jr., made as big a laughing and applause hit as he did recently at the Palace. The girls looked refined and pretty and the act is sure-fire.

A. Robbins was a decided punch in the next position, taking a number of encores. He gets many laughs with his turn, which is his old act with a few bits from the new one he tried out recently. The act as it now stands is without a doubt the best one the writer has seen Robbins do. If his equal exists in the vocal imitations of various musical instruments, especially the Hawaiian steel guitar, this reviewer has never heard him.

Stafford and De Ross, in a classy, very well costumed dancing act, closed a very good, fast, interesting, well balanced and versatile bill, one of the very best we have seen at the Colonial for a long time.

Miss De Ross looked pretty and shapely in several changes of costume, one a pheasant-feathered creation of metallic cloth. She shows suppleness and poetry of motion; Stafford is an admirable partner, and the act is distinctly class and big time. H. W. M.

EIGHTY-FIRST STREET

Robbie Gordone opened the bill with her character studies and poses from old masters and original designs.

They were still coming in when Fred Bernard and Sid Garry took possession of the deuce spot. Unabashed, however, this duo set about winning favor through the medium of syncopated numbers. Both have voices suited to their style of singing, and also have the faculty of being able to sell a number. They make up in tan and their dialect is in harmony with their make-up, so much so that one might be led to believe from their manner of working that they were colored but for the removal of their hats at the close.

William Sully and Genevieve Houghton are a juvenile couple endowed with a great deal of personality and gifted with a lot of ability. Sully is a keen showman, a clever and versatile dancer, and a comedian with a keen sense of humor. Miss Houghton sings sweetly and works splendidly as the foil for Sully's comedy.

In addition to their own effectiveness, they have the added advantage of having a pleasing little vehicle by Andy Rice, entitled "Calf Love." In sort of a prologue Sully comes out in "one" garbed as a baker, and in song tells his audience that the piece de resistance he is about to concoct has as its ingredients a boy and a girl, songs and comedy.

A set in three depicts a garden. There follows some witty repartee between the couple built around the boy's proposal of marriage. Eventually accepted, he proposes they try their luck on the stage, and tells of how they will open in a garden, etc. Sully's dancing was enthusiastically received, while the singing of Miss Houghton also drew salvos of applause.

"Peg for Short," by Dion Titheradge, and played by Elsa Ryan, is one of the most delightful little comedy playlets that the writer has seen this season. The piece itself is well constructed and replete with meaty lines, but the main reason for the marked approval it met with at this house is Miss Ryan. Her portrayal of a young Irish girl, a newspaper woman, assigned to get an interview with an extremely reticent and successful author, is excellent in all respects.

As a subterfuge for getting into the man's apartment she feigns a faint on the threshold. He carries her in, but when she regains consciousness orders her to leave. Her drole mannerisms and witty remarks so hold him, however, that he unwittingly gets into a conversation with the girl, and tells the reason for his habitual hatred of the species female. When she has enough to feature a story, she tells him who she is, and then, to make everything end happily, he proposes marriage and is accepted. Almost every line worked by Miss Ryan won laughs, and the act finished to a spontaneous hand and any number of bows. Supporting her in the role of the man is Rodney Ranous, who also plays his role in a highly professional manner.

William Demarest and Estelle Collette wowed them from flag to flag with their hokum. The auditors just masticated it, and every time Demarest did his fall there was a howl. Miss Collete is a good violinist and also a clever little comedienne. A few plants out front helped in the winning of laughs, with their hysterical suggestions as to what the couple should play when Demarest called on the auditors for selections.

"Ye Song Shop," conceived by Pat Rooney, brings into juxtaposition the song hits of yesteryear and those of today. Howard Whalen warbles the old tunes, while Warren Jackson injects the necessary pep into the current ones.

NEW ACTS

(Continued on Page 12)

IRENE

Theatre—*Proctor's 23d Street.*
Style—*Singing.*
Time—*Twelve Minutes.*
Setting—*"One."*

"Irene" entered in silver slippers, white silk stockings and encloaked in a robe of plum colored velvet; there was a bejewelled tortoise shell comb in her hair.

For an opening number she sang a rag, "He Knows It," the chief characteristic that at once impressed itself being nonchalance.

Removing the robe for the second number, and throwing it on a gilt settee, "Irene" was found to be attired in a low-cut gown of solid blue spangles, the lower edge of the skirt being cut in extreme half diamond points.

An announced impression of Fannie Brice singing, "I Was a Floradora Baby" followed, and the same indifference in style and manner was noticed as in the previous number. Irene didn't seem to care whether the number got over or not, and the audience didn't either.

"Irene" then secured a crimson ostrich plume fan from the wings and did a medley as if she were trying over some songs at a music publisher's. In the medley one line was noted as being particularly blue, the one about the married men, followed by whether they want what they get.

The orchestra in this medley was about three bars ahead of "Irene," but she didn't try to hurry the finish, and sang three full notes after they stopped playing.

She showed visible annoyance upon her return, putting her hand up to her head prior to going into a special patter about a piece of bologny written to the music of "Pop Goes the Weasel," which is some old baby, we'll say.

The only hand worthy of comment was given at the finish of this number, partly through courtesy and partially because the lyric was humorous.

"Irene" has not a bad act, and if she had not worked as if she thought the place were beneath her talents, or that she was above the audience, might have fared better. A little smile, a little less stiffness, and a more ingratiating manner would help "Irene" a whole lot. H. W. M.

JAZZOLOGY

Theatre—*Crotona.*
Style—*Dance, song, jazz band.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

As far as jazz acts go, this act will entertain. It will especially entertain those who are fond of the cabaret style of singing and dancing, for that is mainly what it offers. The jazz band, consisting of five men, is better than the average seen in vaudeville.

In addition to the band, two people are in the cast, a Miss Nan Traveline, and a Georgie Ranft. Miss Traveline does the singing, and the boy the dance work of the offering. The girl is evidently of the cabaret school, and a little less of that style in her work might improve it for vaudeville. She hasn't a bad voice, in fact, pleasing in quality.

Georgie Ranft does jazz dancing with some eccentric work thrown in. As a jazz dancer, he can hold his own with the others who do that variety of work.

The finish of the act should be changed to include both the boy and the girl in the last number. For when reviewed, the girl did the closing number alone, and the boy had to be brought on for a bow. G. J. H.

VAUDEVILLE

REGENT
(Last Half)

The "Invisible Voice" is now at this house singing from a concealed position during the overture. The novelty isn't as effective here as it was uptown at the Coliseum. The singer did get applause, but it was poor in comparison to the reception accorded her at the other house. This may be due to the fact that the orchestra pit isn't built as large as that of the Coliseum and successful concealment, upon which the novelty depends a great deal, is much more difficult. Another reason is the great difference in the class of the audience.

Major Jack Allen was the opening act, with his travelogue, showing in film, the capture and method of doing so, of different wild animals. The offering is interesting, as done by Allen, and scored nicely for an opening turn.

It was surprising to see an act of the merits in that offered by Baraban and Grohs, playing number two spot, and more so because the act requires a full stage setting. The two have a very novel pantomime dance offering, carrying several sets of scenery. Despite the spot, they took four bows, and considering the size of the audience, and the way the rest of the bill went, scored as big, if not bigger than any other act on the bill on Thursday afternoon. The turn will be fully reviewed under New Acts and Reappearances.

Mellon and Renn would do well to stick to the dance portion of their act, and work it up more. One of the two attempts some comedy that didn't hit, and wouldn't. He has a few suggestive lines in some mediocre recitations, which aren't by any means good for laughs with any kind of an audience. The eccentric dance work of the pair went well.

A comedy sketch was offered by Milton Pollack and Company. The cast consists of a juvenile pair and an older man who is supposed to be the father of the girl in the act. The turn is small time, being about the old business of a fresh college kid trying to secure the consent of his sweetheart's father to their marriage, and the business of making a fortune in ten minutes is brought in. The three read their lines fairly well. Father could show a little more spirited action. The playlet itself needs lots of improving in the writing.

Jack Osterman found them somewhat slow in response at the start of his act, but woke them up for a bang towards the finish. Osterman has lots of personality and delivers his material effectively.

The Yip Yip Yaphankers closed. The act has been often reviewed in these columns.

G. J. H.

PROCTOR'S 58th ST.
(Last Half)

"Tip," the canine actor, presented by a man opened the bill to a packed house. His various feats performed with almost a human intelligence drew laughs as well as good hand at the close.

Dorothy Earle, a singing comedienne, hit safely in the second spot. Miss Earle combines a dash of personality with the faculty of being able to sell a published number. Several comedy vehicles punctured t for giggles, the ensuing hand accorded being sincere.

Halliday and Willette are making their third appearance of the season at this house and proceed to win laughs and applaus with the same amount of ease as they did on their initial showing here. The female member of the team represents a widow who desires an escort at a social function she is to attend. A policeman is assigned to the job and learns that part of it entails wearing the dead husband's evening clothes. When he dons them the laughs go into high and continue unabated through the balance of the turn. Some singing and dancing round out the turn and send it off a solid hit.

Pearce and Burke breezed on with a line of cross-fire and nut comedy that renewed the chuckles and wound up with several comedy numbers that kept the auditors begging for more. The "nut" comedy antics of one never become obnoxious, while the feeding of the other is all that could be desired.

"At the Party," a revue entailing singing, dancing and musical specialties found the early going a trifle slow but persevered to an ultimate hit. The act is reviewed at length in another column.

Irving Newhoff and Dode Phelps in their singing of popular numbers resulted in vociferous applause. Newhoff is a keen showman with a decided personality and a good voice, while Miss Phelps has the knack of being able to sell a number in remarkable style. Their offering proved a particularly bright spot in an extremely good bill. The act is decidedly big time and is sure to score a hit of big proportions in any of the big houses.

The Anders Sisters, reviewed under "New Acts," followed the early pace-makers in the matter of applause to a favorable hand in closing.

J. Mc.

COLISEUM
(Last Half)

The bill for this half of the week started excellently, finished with a bang, but sagged in the center. The mandolin soloist is still here, and rendered a medley of popular numbers with the orchestra for the overture and intermission numbers.

The good start to the show was given by the Belleclaire Brothers, who offer an exceptionally good gymnast routine. The stunts offered are, for the main portion, of the same variety as those offered by other gymnast acts, but these two sell them in showmanlike manner.

Marcelle Fallett, with her mother at the piano for two numbers, also pleased, but took too many bows between encore numbers. Her rendition of "Dear Old Pal," which she used for her last encore, is the best thing in the act, and went over as such.

Dorothy Sadler, with William Gaston and Company, offered a satire by William C. DeMille, called "In 1999." The title of the playlet already gives away the plot. In this case, the year of 1999 witnesses the Eternal Triangle reversed, with two manly women in love with the one womanly man. As always in the triangle affair, the man is married to one of the women. The offering is badly overdone, is small timey in material, and the finish is entirely too abrupt. The cast did as well as they could with the material, and perhaps because of the material overacted. Miss Sadler showed to much better advantage with Irwin Rosen's "Kiss Me" doing the "vamp" role there, than she does in this, her own act.

The show dragged more than it has in a long time when Dunham and O'Malley offered their act. The team, man and woman, seemed to be standing there talking about things which didn't mean a thing, as far as laughs were concerned and if they were not talking to get laughs, why were they talking? They sing several numbers, the man in fairly good voice. We still are wondering what the songs were all about. The team jockeyed the audience for applause and before they lost it, the man made a speech.

Contrast in securing applause was shown by Sidney Phillips, who stopped the show. The orchestra stopped playing and the spotlight taken away, but still they applauded. Phillips is not recognizable as the one who appeared in New York several years ago, so great has been his improvement. He will be reviewed in detail under New Acts.

Another riot of applause was caused by Nat Nazzaro Jr., with Bernice Speer and the band. Although they were the last act, they weren't permitted to leave until Junior had rendered a neat speech. This kid's dancing is in a class with the best eccentric and acrobatic dancers in vaudeville. He couldn't have secured a better partner for his type than this kiddie, Bernie Speer. She not only has appearance, but does toe work excellently, back-kicks that are great, and in her acrobatic work, bits, such as a rolling split, that have not been done by others. The band consisting of six, is one of the best in vaudeville.

G. J. H.

PROCTOR'S 23rd ST.
(Last Half)

Eugene and Finnely, straight and comedy triple horizontal bar act, opened. Some clever feats were performed which sent them over nicely in the opening spot.

"Irene," followed with some special songs; she will be reviewed in detail in another column.

Master Gabriel and Co. made quite a hit mainly through the comedy, admirable diction and enunciation of Master Gabriel who did a little "Nemo" cleverly and registered with a vocal effort, "My Mama Dear." It is some time since the writer saw Gabriel with Al. Lamar, but he is just as clever now as then.

Tabor and Green, two colored fellows in "one," with a piano, one doing straight and the other good comedy, have good voices and made a hit with their singing and yodelling. One sang the Vesti la Gubba from Pagliacci to a good hand, but "nasalized" another published number, a fault that he should try to overcome. They went over well.

Hubert H. Kinney and Co., man and girl, with the assistance of a pianist, made a hit with a number of dances, the girl looking well in changes of costume and did a toe dance to a hand. The pianist played one of the published "-ing" numbers. During the act the cymbal in the orchestra was unusually loud.

Harry Antrim talked, sang and gave imitations among which the phonograph, and the cat and dog used to finish stood out well. Some of the talk was pretty "wise" for 23rd St. With better material Antrim would have scored strongly on this or in fact almost any bill.

Holland—Dockrin and Co., a riding act, man and woman looking resplendent in beautiful costumes, and the horses well groomed, closed the bill.

H. W. M.

AMERICAN
(Last Half)

Josie O'Meer and Co. opened the bill. Miss O'Meer is a pretty and attractive blonde and looked well in the black satin white embroidered coat as she sang her opening number, "I Always Lead a Straight and Narrow Path." She then did a number of feats on the wire. A tall man, the "and Co.," did some near comedy and some near bicycle riding.

The exit made with Miss O'Meer sitting on the handle bars of the bicycle was awkward.

The Crane Sisters sang several songs single and double getting over fair and were followed by Pat and Nora Barrett who hit them hard for laughs. The woman looks well and is a good "feed" for Pat who puts over some good rube old man comedy. A dance at the finish sent them over to a laughing and applause hit; a number of bows were taken.

Farrell and Hatch, two colored fellows with a number of songs went fair during the act and jockeyed for applause at the finish. Took an encore and sang "I Love Lucy," getting it over fairly well. Act should have gone better as the fellows certainly put their material over.

Al. H. White and Co. went over well in "Appearances"; the clever skit being well enacted and the make-up of White being worthy of special mention, also the work of the juvenile male lead.

George Clifford in some "nut" comedy and a travesty Egyptian dance, failed to start anything until he started to dance. This sent him over and is the best thing he does. He might try a dancing act and eliminate the other to advantage.

Hazel Green, a classy looking girl with a wealth of personality, who certainly understands the art of putting over numbers was assisted by a Jazz Band, a riot in the next spot. See under New Acts and Reappearances.

Armstrong and James with their blackface act that has been reviewed in detail several times by the writer, hit them strong in the next spot. They have wisely eliminated the only bit of business that was open to comment, and the act is much better and just as funny. They were an unqualified hit, closing the show.

H. W. M.

CITY
(Last Half)

Estelle and Ray, whom we have reviewed recently, opened with a gymnastic act that was a hit especially the slow body raise by the woman.

Jack Leonard has been reviewed recently as a new act; Jack is certainly "there" on the ivories and played a published Arabian number considerably better than the composer himself whom the writer heard the early part of the season.

Leonard was an exceptional hit at the supper show and is a very "flashy" player.

Jones and Greenlee, man and woman, have a line of "wise" get-back stuff, some of which went for laughs but considerable of which is "gaggy." The girl "talks" a number, which is poorly done and a weak spot in the act. They finished with a number double getting over just fair when reviewed.

The Fenwick Girls offered a routine of songs, single and double, some of which were harmonized and some of which were not. "Kiss Me Again," as a solo, was very poor and the dressing of the two and manner of arranging the hair of the larger one could be improved to decided advantage.

Flagler and Malia, man and girl, followed. The girl was attired in a fish-scale costume and did little else than play the piano. "The Stars and Stripes Forever" was used for a solo and was rendered in a very careless and muddled manner. The man sang a number of songs and did a "Dope" number at the finish which was not clever enough to offset the repulsive idea of such numbers, that might better be omitted from the stage. The taking or "sniffing" of "dope," or the action of so doing, is not permitted in the films, so why make an exception for vaudeville?

"Topics and Tunes" is a girl act with singing, dancing and violin playing by three of the girls, one of whom appeared to be "faking." The wardrobe, particularly the stockings or tights, is in very bad shape, long runs in the girls' stockings in the last number being mended in several places.

At the end of the act "Goodbye Forever" was sung.

Fred and Tommy Hayden, who have been reviewed before, preceded "The Four Wheelers," a skating act which closed the bill.

H. W. M.

YORKE AND KING IN NEW ACT

Chick Yorke and Rose King will open in their new act called "The Old Family Tintype" at the Royal, May 23.

HARLEM OPERA HOUSE
(Last Half)

Raymond Wilbur, a dapper chap of the matinee idol type, opened the bill. Wilbur's specialty is the manipulation of hoops and he makes them come and go as easily as if they were hen-pecked meal tickets. Wilbur keps up a running fire of remarks the while he put the inanimate objects through their paces to the amusement of the out fronters.

The Menke Sisters are two clever little singers and got them from start to finish through the medium of melody. In addition to being able to sell a number, both girls are endowed with the necessary personality and are gowned becomingly.

Homer Miles and company offered "The Roughneck" to laughs and a solid hand at the close. The idea of the piece seems to be to show that etiquette is not the only requisite in the making of a man. Miles portrays a big hearted but rough individual who has married a woman of an elevated strata in the social world. She loves him dearly but bemoans the fact that he is not a gentleman, such as she pictures a gentleman. Her idea of a gentleman is portrayed by a dapper individual who has the art of catering to women down to a nicety. The latter comes in to pay a call and soon after reveals himself as a parasite representing a blackmailing society periodical. He attempts to hold up the woman for a faux-pas committed before her marriage to the roughneck. This gives Miles a chance to get in some good work before the social worm is thwarted and the turn brought to a happy end with the roughneck and his wife in a catch-as-catch-can on the sofa. Miles does some fairly good work as the husband, but the wife and society cootie are both below par.

Blanche and Jimmie Creighton had little trouble in going over to a succession of laughs with their rural comedy. Jimmie's work as a hick is clever throughout while the girl makes a dependable little foil, also working nicely in several dances.

Millicent Mower, a slim little girl, possesses a delightfuly sweet soprano voice and she scored a decided hit with several operatic selections. Her best work is done with a bit in which the recorded voice of Mme. Galli-Curci is heard simultaneously with a selection sung by Miss Mower.

Alfred Naes and Company brought the bill to a close with a well presented ice-skating turn. See New Acts.

J. Mc.

AUDUBON
(Last Half)

The Esther Trio, physical culture exponents, opened the show with a series of grotesque flops and balancing stunts. The man, playing the clown, is quite the best of the three, while the two girls prattle like babies and dance around when they are not assisting in the stunts, which is most of the time. We wished, when we saw them, that they too had confined themselves to physical culture.

Nip and Klo, who call themselves eccentric comedians, follow with some gymnastic dancing. There is very little comedy in the act, but the dancing was good. This act and the one before it have a common fault: their action lacks sequence.

Earl Gates and Co. give musical comedy brevities direct from "It's Up to You." Their music is rather discordant but the rest of the act is fair. Their baseball bit is quite funny. Gates shouts a bit too much even for a race-track tout.

Tom McRae and Co. present a number of graceful dancing numbers effectively. Tom sings several introductory numbers and also does a single dance. The act went over well.

Sam Hearn is a favorite at this house, for he was applauded upon his entrance. Sam has a choice collection of old wheezes, which he handles hilariously. His talk is funny throughout and he tops off his act with violin playing which was given a good hand. The burglar piece is a good bit of imaginative work.

Aunt Jemima and her syncopated bakers closed the vaudeville bill. Some syncopators! Their playing just makes your feet shuffle and your shoulders wiggle. Aunt Jemima sings a few bits, which go over fairly well.

The act stopped the show. By way of encore the band played while Aunt Jemima and Sam Hearn came out and danced. They made a ludicrous pair and proved the best part of the show. Even then the applause didn't stop and the band had to give another number.

William Farnum in "His Greatest Sacrifice" was the picture attraction.

J. G.

EDITH TALIAFERRO FOR VAUDE.

Edith Taliaferro, picture star, and sister of Mabel, is now rehearsing a playlet for vaudeville called "Kidnapped," in which she will open shortly. She will be presented under the direction of Joe Hart.

BURLESQUE

EMMET'S SONG SHOP

Theatre—*Proctor's 23rd Street.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*Special in "one."*

A very vivid drop with a fine clash of colors showed a shop with cut out door, over which was painted "Song Shop." The roof of the shop was Mansard in brilliant red. There was a window in which copies of ancient songs were painted, and a bench near the door, upon which Emmet was discovered coaxing a few notes from a set of key bagpipes.

A girl entered in a short brown dress and the two indulged in some talk following which the girl sang an old published number. There was little music in her voice and the number failed to get a hand.

Emmet followed with a number after which the girl reappeared in a costume in which the shade of lavender predominated and wore a green hat. Emmet said, "Shure and you like like an angel from Heaven."

An Irish jig by the girl followed, which was poor and failed to draw any response from the auditors.

The two then had some more talk, one of the gags being, "give me a sentence with the word stupified in it," to which Emmet replied, "our hired girl was sitting with her beau on the back porch and they'd still be sitting on the—stoop, if, I'd, hadn't chased them off!"

"My Wild Irish Rose" was used for the next number, Emmet appearing in an Irish period costume, with boots, mauve coat trimmed with green velvet and a typical Irish high hat.

The two sang together "Nature Always Has to Spoil Something." Emmet formerly did another act with a different partner. Then he had good scenery, light effects, doves flying about, and a much better offering; the present one is far below the standard formerly set.

H. W. M.

HARRY ANSON

Theatre—*Proctor's 125th Street.*
Style—*Novelty surprise.*
Time—*Twelve minutes.*
Setting—*One.*

Anson offers a surprise act which includes comedy and mimicry and shows him as a rather clever and versatile entertainer of the type that gets them at the popular houses. No announcement of his act is made and he walks on as if intending to talk in the interests of some new kind of patriotic drive. Instead of that he tells his audience that the manager of the theatre has resigned and that he is to replace him. His manner of telling this is convincing enough at the start, but the customers wise up the moment he begins to orate on the different improvements he contemplates making.

The ensuing talk is nonsensical but won laughs, not so much through the material as through the manner in which Anson expounds his theory of proper theatre management. Among his happy thoughts is one for the benefit of tardy patrons. Anson admits that it is his intention to switch the rear seats to the front, and the front seats to the rear. In this way, he adds, the late comers will be sure of getting a front seat. The talk along this line is stretched out a little too much and some of it might be cut. Anson next reveals himself as a clever mimic. A fake 'cello bit was done exceedingly well. Two numbers, "Chicken Rag," and "Pussy Cat Rag," with appropriate imitations, wowed them and sent Anson off a decided hit. His mimicry is his long suit, although the early part of the turn, if cut somewhat, should also prove satisfactory.

J. Mc.

NEW ACTS AND REAPPEARANCES

(Continued on Another Page)

MOLLIE AND CHAS. KING.

Theatre—*Palace.*
Style—*Singing.*
Time—*Twenty-two minutes.*
Setting—*Special in "three."*

Miss King looked pretty in a gown, the skirt of which was a brocaded silver cloth draped to the waist line in the front and carrying a train which was held over the left arm. The bodice was of solid brilliants and cut low, white stockings and white slippers with rhinestone buckles were worn.

Charles King wore black and white checked trousers, black coat, white vest, dark tie and black shoes with brown tops and a white carnation.

The opening number was "I Am So Young and You Are So Beautiful," in which Miss King joined for the second chorus.

"Pucker Up and Whistle Till the Clouds Roll By" followed as a solo by Charles, after which he sang a new published number to a hand.

Miss King in a rose-pink gown, trimmed with lace and crocheted bunches of white grapes, light lavender stockings and lavender slippers. The dress was trimmed with lavender tulle, did several imitations including Deleysia, Dorothy Dixon, George Cohan and Eddie Foy and followed without a great deal of encouragement with Ethel Barrymore.

Miss King was late for her next entrance and Charles said "Mollie, you're on now."

A double number followed in which Miss King did a patter for the second chorus and a dance was used for the finish in which grace did not seem to be an outstanding characteristic.

For an encore "Peaches, Sweet Peaches" was sung, getting over to hands.

In "One" a speech was made by Miss King with interruptions by Charles King, saying that the pair had come in on a disappointment, and wanted to give the audience their thanks. H. W. M.

SWEENEY & CALLAHAN BOYS

Theatre—*Audubon.*
Style—*"Hoke."*
Time—*Fourteen minutes.*
Setting—*In one.*

Fred Sweeney, formerly of the Duffy and Sweeney combination, is now working with two brothers, the Callahan Boys, who are new to the writer. The act done by the trio is practically the same as done by Sweeney when he worked with Duffy.

Sweeney is now using a Duffy make-up, consisting of the draggy looking mustache, in addition to the Sweeney red-nose. The clothes worn by the three are on the same misfit full dress comedy suits worn by the old combination.

Incidentally, Sweeney has also adopted the sarcastic laugh used by Duffy, and does the lines and bits done by Duffy. The Callahan boys both take a chance with the different lines formerly read by Sweeney, when Duffy was the comic.

However, some new material is offered towards the close, with one of the Callahans doing a burlesque "Nance." Most of this new material is very much on the style of a bit done by De Haven and Nice. Especially the line "We wrote this song ourselves," with the same tone used by De Haven and Nice to the bit.

The act is all hokum. It didn't seem to go any too well with Duffy and Sweeney. Whether Sweeney and Callahans can make more of it remains to be seen.

G. J. H.

KUMA AND CO.

Theatre—*City.*
Style—*Magic.*
Time—*Twenty minutes.*
Setting—*Special in "three."*

Before an exceptionally beautiful Japanese drop in "One," a Japanese girl made her appearance and put over nicely with sympathetic contralto "If I Could Be What I'd Like to Be." This was followed by a dance which showed versatility and registered.

The act then goes to "Three" with another wonderful drop hung in "Full" and two "Leg-drops."

Kuma, in dress suit, first did the "Tea Boxes," an illusion accredited as being the invention of Harry Rouclere and presented for quite some time by Howard Thurston. Kuma's set of boxes consists of three, very classy looking and well made. It is a variation on the former style; three are used, the boxes have lids and not the paper covered frames, the second box is slid in from the front and the last pushed down from the top. The appearance of the girl is made by opening in the fronts of the three boxes. It was carefully and well handled.

The "Asrah" illusion followed in which a girl is apparently levitated in the air and disappears while in that position. This also received a hand and deserved it, as the working of the illusion was very smooth and superior to several others performing it.

The "Proteus Cabinet" was utilized for the reappearance of the girl and also another girl.

A published rag followed, well put over, and broke up the monotony of a lot of illusions.

A sarcophagus illusion followed in which a mummy case was used for the disappearance and re-appearance of a man.

"The Costume Trunk" received a big hand and certainly was presented in snappy style. Several trays of costumes of different countries are shown, a member of the audience is allowed to select a slip of paper from a collection upon which are the names of the various countries. The trays are placed upon each other and a bottomless body of a trunk placed over them, a lid affixed and closed. It is opened almost instantly and a girl makes her appearance in the costume representing the country selected by the audience.

For a finish, Kuma did a number of productions from a couple of cylinders including a large brass jardinier of water. A large purple silk cloth emanating from the cylinders was pulled up as a curtain by a couple of ropes and Kuma appeared in front of it almost instantly in change of costume, being attired in a white crash suit with straw hat and cane.

The act went over very well, is a good act of its kind and is presented in showmanship manner. It shows staging, class, speed and cleverness and is big time material.

H. W. M.

ZARNES AND SULLIVAN

Theatre—*Proctor's 23rd Street.*
Style—*Acrobatic.*
Time—*Eight minutes.*
Setting—*"One" and "three."*

Sullivan enters in "One" as a clown, does a fall and the act then goes to "Three."

Miss Zarnes is discovered in a costume of red with white stockings and slippers upon a trapeze.

A number of feats are done on the trapeze and a set of rings, single and double.

H. W. M.

"AT THE PARTY"

Theatre—*Proctor's 58th Street.*
Style—*Revue.*
Time—*Twenty-two minutes.*
Setting—*Full stage.*

Comprising a number of singing, dancing and musical specialties "At the Party" met with a most favorable reception at this house. Although the turn is a trifle slow in getting under way it managed to speed up in the middle and from there on had little difficulty in registering in the hit column. The turn is effectively set while the costuming is of a high order. The scene depicted is that of the lawn of a Southern mansion of the colonial type. Five girls, two of them appearing as males, and all in Colonial garb, start the act with an ensemble number. Some talk brings to light the fact that it is their colored mammy's birthday for whom they are planning a surprise party. This brings on a woman in blackface who furnishes most of the comedy. Her opening number is a "laughing" song, effectively put over and accomplishing its purpose in that it got the auditors chuckling.

From this point on there follows a succession of specialties, all of which are worked up well and rendered effectively. All of the girls are youthful in appearance and of good stage presence. One renders a piano solo to a good hand, another displays her ability as a violinist, while the others contribute either as singers or dancers. A young boy scored an individual hit with an impression of Pat Rooney and another of Frisco, while a youthful appearing miss won favor with a toe dance worked in syncopated time. A shimmy number, led by the mammy, brought the turn to a close.

J. Mc.

ROOT AND IRVING

Theatre—*City.*
Style—*Singing and Dancing.*
Time—*Eight minutes.*
Setting—*"One."*

Miss Irving opened the act in a suit of gray with hat to match, white slippers and white stockings.

A number was sung about "Taxie" in which Charles Root joined in a chauffeur's coat and a blue cap, the two finishing with a neat dance.

Root returned in a Tuxedo and black Fedora and did a mild "souse," singing "I'm a Scholar of the Midnight School," and did a dance that brought a good hand.

Miss Irving joined him and the two did an announced dance of the style of Primrose and West, following which Root did a fast, nifty solo dance in which he did some good hitch-kick taps. This was a decided hit and was followed by a double dance, Miss Irving looking well in a change of costume, wearing lavender ruffled bloomers, pink silk stockings and pink satin slippers. She is shapely and has a smile and personality.

H. W. M.

MATTHEWS AND AYERS

Theatre—*Proctor's 58th Street.*
Style—*Talking and singing.*
Time—*Twelve minutes.*
Setting—*One.*

A mediocre man and woman turn which was fairly well received at this house. The two enter and from their conversation they reveal the fact that they have just left a restaurant. The usual line of cross-fire follows with a comedy argument, the male getting home the thrusts with the woman acting as feeder. The former worked well in a dance, while both are fairly good singers and through this medium went off to a fair hand.

J. Mc.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

THEATRICAL ORGANIZATIONS SEEK TO ADJUST THEIR DIFFERENCES

E. N. I. C. Now Drawing Proposed Bill for Licensing Managers and Actors' Organization Feels That It Should Be Represented on Bill Drafting Committee

LONDON, April 25.—The Actors' Association, having withdrawn from the Entertainments National Industrial Council, now find that the bill for the licensing of touring managers, which they originally introduced, is now being redrawn without their having any say in the matter.

The Actors' Association withdrew several months ago from the E. N. I. C., which organization is composed of all branches of the theatrical industry, because of dissatisfaction with the manner in which representation on the Council of the Labor organizations was divided.

Efforts are being made to adjust the differences between the Actors' Association and the E. N. I. C., as it is felt that the actors should be strongly represented on the committee which is to draw up the new bill. It is felt that if these matters cannot be adjusted within these two organizations the Ministry of Labor should decide the issue.

The secretary of the Actors' Association, Mr. Alfred Lugg, has stated that he has never received an answer to a letter which he wrote to Sir Oswald Stoll, chairman of the E. N. I. C., in which he stated the grievances of the A. A. He said, among other things, that the appointment of Mr. William Johnson as vice-chairman of the Council created a situation that is impossible from a trade union point of view. The letter said in part as follows:

"Dear Sir Oswald: This matter was placed before my Council on Friday, and I am instructed to write you as follows:

"Equal representation on the E. N. I. C. was undoubtedly agreed to in principle by the Labor side and by the Council in general when approving the draft of the constitution. This principle, however, has not been carried into effect, as you will see by reading further that our actual representation on the Executive Committee *is half that of the manual labor branch of the Labor side.*

"The Actors' Association is fully prepared to meet the Labor side of the E. N. I. C. to discuss any point if it is thought that any satisfactory result may be obtained thereby.

"Concerning Mr. William Johnson, we feel that we cannot agree that Mr. Johnson is like any other member of the Labor side, as, in fact, Mr. Johnson is a manager engaged by Mr. C. Gulliver to manage the engaging, etc., of the staffs for his various theatres; and we find it very difficult to reconcile the attitude of the managers towards the endeavors of the N. A. T. E. to organize a managers' branch of that association, and the fact that Mr. Johnson's position is fully accepted by them. He undoubtedly, in our opinion, is a manager, and yet is president of the N. A. T. E., and we are informed by responsible Labor leaders that such a position is an impossible one from a trade union point of view.

"We shall be very glad if you or the E. N. I. C. can prove the opposite to be the case, and I have set out in detail our point of view upon the various salient points in the formation and brief history of the E. N. I. C.

"The Actors' Association joined the E. N. I. C. in the hope that it would prove of great benefit to the profession at large. It was originally proposed that the representation on the Labor side should be as follows:

	Representatives
The Actors' Association	3
The Variety Artists' Federation	3
The N. A. T. E.	6
The A. M. U.	6

"At the first meeting of the Council on March 18, 1920, three matters came to light which went far to prove to the A. A. that the E. N. I. C. was being controlled and engineered for selfish ends rather than for the general good of the industry.

"1. The Inclusion of the E. T. U.—Representatives of the Electrical Trade Union were present, although their inclusion had been opposed by the N. A. T. E. and the A. M. U. up to this date, and I believe I am correct in saying until an agreement had been come to between the E. T. U. and the N. A. T. E., in spite of the fact that it had been agreed by the Joint Committee representing the Labor side that nobody should be admitted to the Labor side of the E. N. I. C. without consultation with the Joint Committee, a representative of the E. T. U. was present at the first meeting of the Council of the E. N. I. C., and the place for one representative was given them on the Council. This action destroyed the balance of the Labor side, as it gave the greatest representation to what I might be excused for calling the manual branch of the Labor side, the figures being as follows":

N. A. T. E.	6
A. M. U.	6
E. T. U.	1
	13
A. A.	6
V. A. F.	6
	12

SLEEPING QUARTERS FOR CRITICS

PARIS, April 11.—Paris theatres are providing sleeping quarters for the dramatic critics. Hereafter they will be able to pass the night comfortably in the theatre after a first night performance.

The idea originated with Director Gemier, of the Comedie-Montaigne, who noticed sleepy looking critics at a performance at his theatre recently. Upon inquiring the cause he found that the newspaper men had to go to their offices immediately after a performance to write their reviews and then spend the rest of the night sleeping in their chairs because of the lateness of the hour.

Upon the next occasion of a first night at this theatre the critics found beds and hot-water bottles provided for them. Their reviews the next day were so highly enthusiastic that managers of other theatres are following the example of Gemier.

GOING INTO FILMS

LONDON, April 25.—Like several other daughters of titled families, the Hon. Eleanor Smith, daughter of Lord High Chancellor Birkenhead, is reported to be going into the movies to strengthen the family income.

This step, it is said, is the result of the poor pay which judges are receiving. In addition, the income and super-tax has severely affected lawyers who gave up big incomes at the bar for the distinction of the bench.

DUSE RETURNING TO STAGE

TURIN, Italy, April 23.—Eleanora Duse, the famous European actress, who retired from the stage some time ago owing to poor health, has fully recovered, and has decided to return to the stage. She will open in May with Zacconi, and will appear in this city in Ibsen dramas.

"WARRIORS' DAY" A BIG SUCCESS

LONDON, April 23.—"The Warriors' Day" performances which were held throughout England and Scotland recently, will bring in about a quarter of a million pounds which will be turned over for the benefit of the disabled ex-service men of this country. Earl Haig suggested holding "Warriors' Day," and also secured the co-operation of the theatrical profession and the different officials.

The "Day" was run very much on the same basis as N. V. A. Day, which was recently run in America for the benefit of vaudeville artists. Only in the instance of "Warriors' Day" all proceeds were given to ex-service men of the British forces who need care. Also in the case of Warriors' Day, not only did the variety houses give special performances and donate their receipts, but shows of all sorts, ranging from musical to dramatic, co-operated and donated their day's proceeds. In houses that were dark, and even in various entertainment halls, special entertainments and performances were arranged.

All arrangements for the day were made at a meeting held some time ago in the Drury Lane Theatre, at which Sir Arthur Pinero presided. Others who helped, in addition to Earl Haig, were Earl Beatty and the Prince of Wales.

"MR. PIM" AS FILM, FLOPS

LONDON, April 23.—The film production of A. A. Milne's "Mr. Pim Passes By," which was originally produced here as a play, and which is now being played at Henry Miller's theatre in New York, is a failure here. Albert Ward produced the film, starring Peggy Hyland, who has Campbell Gullan as leading man. The critics say the work of the producer and cast is good, but the play itself is all subtitles, and has no action for a motion picture production.

PORTABLE THEATRE OUT

LONDON, April 22.—Ten strolling players, six men and four women, are touring through England with a portable theatre in which are given three short plays, with songs and dances.

They travel about ten miles a day by motor and use local halls when possible, but frequently play in the open air, using the motor's headlights for lighting.

FESTIVAL OPENS ON APRIL 28

LONDON, April 18.—The Shakespearean Festival, which will take place at Stratford-on-Avon, the birthplace of the poet, is this year under the management of W. Bridge-Adams. The Festival will begin April 28 and will last four weeks, during which seven plays will be presented.

Mr. Bridge-Adams has already secured the services of many leading actors.

JANIS TO DO FRENCH SHOW

PARIS, April 23.—Elsie Janis will appear here in a French musical comedy, speaking French lines and singing French songs. She will be surrounded by a French company. The show will follow the lines of the musical comedy which was given at the Theatre du Vaudeville last year. After two months in France, Miss Janis will return to New York.

BAILEY AND COWAN IN LONDON

LONDON, April 23.—After completing a year's tour, appearing in Australia, India, Japan, Egypt and South Africa, Bill Bailey, Lynn Cowan and Estelle Davis (Mrs. Cowan), have arrived in England and opened here at the Holborn Empire, where they are a sensational hit. Mrs. Bailey also travels with the act, although she does not perform.

PARKER PRODUCES "LOURDES"

LONDON, April 23.—A new play, called "Lourdes," written and produced by Louis N. Parker, was presented for the first time last week by the Strolling Players at the King's Hall, Covent Garden.

WHAT'S WRONG WITH VARIETY?

LONDON, April 25.—Variety conditions in this country which have been on the down-grade, artistically and financially for some time, is the subject of much speculation on the part of the press here. The public has taken a keen interest in the situation, and opinions on the subject, written by prominent people, has appeared in various periodicals.

Sir Harry Lauder, recently, in a signed article to one of the leading theatrical papers in London, states what seems to him to be the real trouble with variety. In his opinion the fault lies with the two-house a night system which has brought many incompetent performers into the field. He advocates a return to the old one house a night system, which he claims he never found anything but an artistic success which meant a financial success. Following are excerpts of Sir Harry Lauder's article:

"Audiences in London today are just the same as they were twenty years ago—but I must make this plain: I have always done my best to give my audiences something fresh. That is one reason why I am occupying the position I am today. But there *is* something wrong, it's true.

"It is a striking thought that in variety today we have no outstanding personalities who are in any sense present-day products. If you want a good entertainment you have to go to the artiste who made a success or laid the foundation of that success twenty years ago.

"How many artistes are there today that theatres could put on the bill confident that these will be money-making attractions—the real magnet? I think they could be counted on the fingers.

"As all know, there has been a big change in variety entertainments in the last fifteen years. The two-house a night system has brought into the business people of very limited capacity, and that is one of the things that's wrong. What I mean is that those who have come into the business owing to the twice-nightly system are required to give only a short show; for the present day program is one of short shows and many artistes, each of whom is limited to a certain number of minutes in which to give his turn.

"But you cannot ask an actor to go on the stage and play a part with success if he is limited to minutes. If he is to make a success of a part he must be given time to complete that part.

"The consequence of this is that the variety world has only been giving the public bits of things and nothing in particular.

"I have already said it has always been my aim to give audiences something fresh—that is a point which needs emphasizing today. If an artist ceases to be fresh, if he becomes stale, he cannot expect anything but staleness from his audiences. Good comes from good, and bad from bad.

"When he goes on the stage the live artist aims at seeing how long he can amuse and entertain and interest his audience. He does not care if he stays on all night so long as his audience wish him to, but with the majority of artists today it seems that the object is to see how quickly they can get on and off.

"I am convinced, and I think I proved it at the Palace—and that, by the way, was the first time I had ever given in England my full show, the full show I gave in America during my fourteen years there—that the one-house a night, with a good program of clean, healthy and interesting entertainment, is the thing needed, and is the entertainment which will be appreciated by the public.

"Variety has gone through a process of grading downwards instead of, as should be the case, levelling up. And for the time the public taste was also graded down, but today something better is needed."

HAS NEW FRENCH PLAY

LONDON, April 23.—Anthony Prinsep has acquired for his wife, Marie Lohr, a new French play, entitled "La Huitieme Femme de Barbe Blaue."

BURLESQUE

COLUMBIA HEADS TO DECIDE ON ORCHESTRAS

MEETING CALLED FOR THURSDAY

A general meeting of franchise holders on the Columbia Circuit and house managers has been called for Thursday of this week at the headquarters of the circuit in the Columbia Theatre building.

It was learned that the meeting would be pertaining to the manner in which owners of shows would handle the question of carrying their own orchestra and stage crews next season. It is up to the owner of the shows to select their own staff, but they must carry eight men in the orchestra and enough men back stage to handle the show, as there will be only one man in the house, back stage; this man will take care of the switchboard and know all about the lines and how to handle everything back of the curtain line.

A similar meeting will take place of all franchise holders on the American Burlesque Circuit the following day (Friday).

PLAZA TO BE IMPROVED

General Manager George Gallagher, of the American Burlesque Circuit, took a trip to Springfield last week, and made arrangements with the owners of the Plaza Theatre to make improvements at their house for next season. There have been many complaints of the conditions back stage there this season, as to the size of the stage and the condition of the dressing rooms.

Arrangements are being made to increase the size of the stage from a twenty-two foot depth to a depth of thirty-eight feet and at the same time new dressing rooms are to be built.

TESTIMONIAL FOR DE CANE

BOSTON, Mass., April 25.—Treasurer De Cane, of Waldron's Casino, here, who has just rounded out twenty-five years in that position, was given a testimonial last Sunday night at which time a large program of vaudeville and motion pictures was given.

JAMES DALY MARRIES

James Daly, advertising agent of the Gayety Theatre, Brooklyn, was married on April 12 to Eleanor Dwyer, a non-professional at the Church of Lady of Mercy, Brooklyn. Daly has been at the Gayety the past nine years.

IDA BAYTON MARRIES

Ida Bayton, formerly Mrs. Hughy Shubert, was married several months ago to William Schramm, a non-professional of Philadelphia. She is making her home in that city.

"PEEK-BOO" REHEARSING

Jean Bedini started rehearsals of his new "Peek-a-Boo" company Tuesday in New York. This is the show which will have the Summer run at the Columbia opening, May 16.

RUTH ROSEMOND MARRIES

Ruth Rosemond, ingenue, and Frank Grogan, property man of the "Folly Town" company, were married early last week while the show was playing Miner's, Bronx.

KLARA HENDRICKS' MOTHER DIES

Mrs. John R. Hendricks, mother of Klara Henricks, died at her home in New Castle, Del., on April 10 of heart trouble.

STROUSE & FRANKLYN DISSOLVE

By mutual concent the firm of Strouse and Franklyn have dissolved partnership, taking effect Monday, April 25. The firm has two shows on the American Burlesque Circuit—"The Girls From the Follies" and "Round the Town." Strouse will have the "Girls From the Follies" next season, and Franklyn will take the "Round the Town." Both will go on the road next season and manage their own show.

Strouse and Franklyn have been in partnership for about twelve years. They had shows on the old Empire Circuit, later on the Progressive Circuit, and became members of the American Circuit, when that was formed.

BURLESQUERS LONG MARRIED

It has just leaked out that Raymond Paine, straight man of the "Step Lively Girls," and Ella Robinson, a member of the "Hits and Bits" company, playing the Columbia this week, were married last August before the shows left for their Western trip. The ceremony took place at the City Hall in New York.

STOCK AT THE TROCADERO

PHILADELPHIA, Pa., April 25.—The Trocadero will open today with burlesque stock. In the company are John Black, George Carroll, Ernest Fisher, Jim Pearl, Dolly Webb, Sue Milford, Vinnie Phillips and the Gibson Trio. The show is called "Girls, Girls, Girls."

PEARL AND BARD BOOKED

Jack Pearl and Ben Bard will do their act in vaudeville at the close of the season of the "Powder Puff Revue." They open at Keith's, Philadelphia, week of May 16, and play the Alhambra, New York, the following week, with all the New York time to follow.

BURLESQUERS IN VAUDE

Ike Weber booked last week the following burlesque acts for vaudeville: Joe Wilton's "Greenwich Girls," an act of ten people to open this week in New York; Bennett and Fletcher opens in Trenton, and "The Runaway Four" in Williamsport.

BROWN AT LATONIA

CINCINNATI, OHIO, April 16.—Dick Brower, treasurer of the Olympic Theatre, has accepted the position of cashier at the Latonia Race Track, which he will take shortly after the house closes.

BARD BUYS A CAR FOR HER

Ben Bard, who has signed to appear in the new Winter Garden show which will open in June, purchased a new Essex touring car for Martha Pryer and presented it to her last week.

"SOCIAL MAIDS" CLOSE

The "Social Maids," after jumping from the Casino, Brooklyn, to Pittsburgh, to play the balance of the Ed Lee Wrothe time, closed Saturday night at the Gayety, Pittsburgh.

FRANK SILK SIGNS

James E. Cooper signed Frank X. Silk last week for his "Big Jamboree" next season to work opposite Frank Hunter.

CARROLL IN STOCK

George Carroll, this season with "Tittle Tattles," has been engaged for summer stock at the Trocadero, Philadelphia.

NEW ACT REHEARSING

Mickey Markward and Fanny Vedder are rehearsing a new act in which they will play the vaudeville shortly.

MARTIN SIGNS WITH SHUBERTS

Al Martin has signed with the Shuberts for the new Winter Garden Show, which will open in June.

BURLESQUE FOR THE GARRICK THEATRE

WILL PLAY AMERICAN SHOWS

ST. LOUIS, Mo., April 23.—Forest P. Tralles, an attorney of this city, has taken over the interests of the Butler estate in that city and Kansas City, Mo., and will play the attractions of the American Burlesque Circuit at the Garrick Theatre, St. Louis, commencing next season.

So far as it is now known, the shows of that circuit will continue playing the Century Theatre in Kansas City next season.

The Garrick Theatre is located near the large hotels, and in one of the best locations for a burlesque theatre in the city. It has a seating capacity of 1,400, and has been playing the first class attractions.

Mr. Tralles represents New York and western interests, who have under consideration several new houses which they will build for the American Burlesque Circuit shows in the next year or so.

BIDS BURLESQUE FAREWELL

Pat White closed his season at the Star last Saturday night, and at the same time bid farewell to burlesque. He announced his retirement last week. White is the oldest man playing burlesque, and started his career about twenty years ago. He will go in vaudeville next season. He intends to open in an act in a few weeks.

LUCILLE MANION ILL

Lucille Manion was compelled to close with the Lew Kelly Show at the Columbia Saturday night on account of throat trouble. She is at her home in Ridgefield Park. She will go to the mountains shortly. Miss Manion was presented with a large basket of flowers by the members of the company on her last night.

BOOKED FOR THE GAYETY

Lucle Redelshiemer booked the following for the Gayety, Philadelphia, opening this week: Jack Ormsby, Scottie Freidell, John O. Grant, Ed Cassell, Percie Judah, Babe Healy and Maybelle. This company will play the Folly, Baltimore, next week.

BURLESQUERS ON VACATION

Babe La Vetta, soubrette of the "Folly Town," will visit the home of her sister at Suffolk, Va., next week, and Marie Frances Texas, prima donna of the company, leaves Monday for her home in Texas for a three months' visit.

KOLB COMPLETES BOOKS

Matt Kolb, producer at the National Winter Garden, New York, has completed books for Peck and Jennings next season, also for the "Lena Daley and her Kandy Kids" company.

WATSON SIGNS TWO ACTS

The Moretti Sisters, a musical, singing and dancing act, and the Carnival Trio have been signed by Billy Watson to appear in his "Parisian Whirl" next season.

STOCK AT THE RUSSELL

Roeth and Richards will put on musical comedy stock at the Russell Theatre, Ottawa, Ont., Canada, for the Summer season.

JEANNETTE MOHR BACK

Jeannette Mohr returned to New York last week after spending a year in England and France.

"HITS AND BITS" WITH BILLY WATSON IS A FINE COMEDY SHOW

Sliding Billy Watson with I. H. Herk and Arthur Pearson's latest show "Hits and Bits" is at the Columbia with a fine cast this week.

Watson is featured and we have never seen him better. He is the same Watson, with the same funny make-up, the Watsonian mannerisms and his funny slide that made him famous years ago, long before many of the present day performers thought of burlesque. He is a hard worker and had the audience laughing continuously.

Watson is not the only comedian in the show; ther are two others, Charlie Ahearn and Jay C. Flippin, both new to burlesque patrons. Ahearn, who has been a favorite in vaudeville for years, has won his way as a comedian. He is doing a "tramp" and we have seen none better at the Columbia so far. He is a funny fellow and a clever performer. He steps out ahead of others in his line so far as tricky clothes are concerned. He showed so many different styles and tricks that we could see no end to his cleverness. His first entrance in an old misfit suit with an electric fan attached to his back going and pinwheels on the toes of his shoes got the audience at once. From then on he kept springing something new. Ahearn has a fine, strong speaking voice and he delivers his material exceptionally well. He is a success.

Flippin, if we did not know him to be a white man, would think he was a colored performer, he is so natural in his work. He compares favorably with the best blackface comedians. His dialect and mannerisms are so much like the colored man that one could hardly tell the difference and he is amusing with it.

Harry Morrison did Monday afternoon what few other straight men have done at this house, almost stop the show with his singing. He did this in his specialty with Miss Harte. Morrison shows up better this season than at any time in past. He reads his lines distinctly and dresses well.

Margie Coate, a talented young lady, who is possessed of a remarkably fine voice of strong volume, offered her songs in a way seldom heard at this house. She sings her songs with remarkable ease and puts them over with a telling punch. Miss Coate is a very pleasing young person to look at; she beams over with personality. She also knows how to read lines and delivers them distinctly and effectively. She works with remarkable ease at all times and charms her audience. Her costumes are captivating to the eye.

A wee bit of a soubrette is Edna Knowles, a bright, vivacious, dainty, charming lass who acquited herself very nicely. Miss Knowles has something that few other soubrettes have, that is a singing voice. She sings her numbers and gets them over. She can dance as well. Miss Knowles also reads lines well and when it is necessary to rough it up, she is right there. She is a shapely little girl and her dresses are pretty and have been well selected.

A very striking and attractive prima donna is Eleanor Harte, of pleasing personality and figure, who rendered her numbers successfully and displayed gowns of pretty design.

Thomas Sprague, Charlie Eveland, Jim Lucas, James Marks, Sam Klein and Paula Ahearn had small parts, taking care of them nicely.

"Hits and Bits" is a type of a show one seldom sees in burlesque. It has a little bit of everything. The opening scene is in Holland on the Dykes, which was realistically staged, even to the costumes worn by both the principals and chorus.

The "decoy" bit was given in one and we might say that it was done better than we have ever seen it done in the many times gone by. There was enough comedy in this scene to even make an old timer laugh. It was worked up better than when others have done it. Watson, Ahearn, Morrison and the Misses Coates, Knowles and Harte were in it.

Morrison and Miss Harte offered a singing specialty in one, of four songs that was well received. They put them over well, going very big. They had a good selection of numbers.

Flippin in "When Alexander Blues the Blues" number went big. He sang it well and put it over the way they liked it out front. He was assisted by the chorus.

A well named act is "'N Everything." That is what Charlie Ahearn and company call their act. Ahearn is a past master at trick bicycle riding, he gave a bit of his art at the opening. He also has a one man jazz band, a young lady dancer of Egyptian dances, which he burlesques. Above all, the best thing about the act is that it is really funny. It's one of the best comedy acts we have seen with any burlesque show this season and it was a riot of fun.

Margie Coate followed in one, offering her specialty in one and just about stopped the show. She sang two songs and went so big that she was compelled to sing an-

(Continued on page 31)

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ATTACKING VAUDEVILLE

A favorite topic for attack by some newspapers when subjects are scarce for editorials, is the theatre, the stage or its people.

Some tidbit of scandal, which in private life would go almost unnoticed, is padded out to undue lengths and a "mountain made out of a molehill" in order to fill the required amount of space.

Having rapped and "panned" bad plays of the legitimate stage and adversely criticised musical comedies, burlesque, and the films, a great deal of attention is now being paid to vaudeville.

In a recent editorial of a paper published in Detroit, we find the following statement.

"For the average vaudeville actor is an artist only in the sense that he adds the stink to distinction, and the only excuse for a sane person wasting time at a vaudeville show is the desire to be on hand when the long suffering public rise in their wrath and purge the theatrical profession of the vaudeville blight."

On the front page under the name of the paper we find the following statement, "Violence can't help labor—industrial organization will."

Just how the editor of the paper can reconcile the statement on the front page that "violence can't help labor," and his private inference, expressed publicly, that "the long suffering public rise in their wrath," is a mystery.

Just why vaudeville should have been singled out for this attack, is also a mystery, for while there are some bad acts it is true, nevertheless, the majority of turns in the vaudeville theatres are entertaining, novel and some even instructive, and contribute a great share to the relaxation and amusement of the tired business man as well as to the moral uplift.

Many of the middle class who cannot afford to pay admission to the legitimate theatres and have no other form of entertainment they care for, are kept from much worse resorts at times frequented by the very persons who are so adverse in their criticisms; and to refer to vaudeville as a "blight" and to the vaudeville artists who contributed so much during the recent world struggle, as but "adding the stink to distinction," seems to be an unwarranted attack upon a popular form of amusement that it does not deserve.

Answers to Queries

Magic.—The Great Lafayette showed "The Lion's Bride" at the Casino, New York. Yorke and Adams and Edward F. Reynard were also with the show.

Circus.—Diavolo did the "Loop the Loop" on a bicycle with the Barnum & Bailey Show.

L. O. C.—"The Power of the Cross" was written by Fitzgerald Murphy. Victory Bateman was in the original cast.

Academy.—"Life" was a melodrama by Anson Pond. It was produced at the Garrick Theatre, New York, with George Boniface, Charles Cherry, Annie Irish, Minnie Dupree, Maud Granger, Emma Brennan Ince and Edith Blair in the cast.

O. B.—The Taylor Twin Sisters played the Orpheum Circuit that season with their skating act, after returning from a six-year tour of Europe.

E. D. L.—Frank Tinney and Jose Collins were in the Ziegfeld Follies of 1913.

S. F.—"The County Fair" was presented at Burlington, N. J., October 8, 1888. This play was the opening attraction at Proctor's 23d Street Theatre, New York, in March, 1889.

C. O. L.—Stoodley and Harmston's Circus toured England for a number of years.

N. Z.—A niece of the late William Rolland is living in New Zealand.

W. G.—"Sinbad" opened at the Winter Garden Theatre, New York, February 14, 1918. "Robinson Crusoe, Jr.," was presented there April 17, 1916, and "The Pleasure Seekers" on November 4, 1913.

P. S.—The Winter Garden had "Passing Shows" in 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919 and 1921. This theatre opened March 20, 1911, with "La Belle Paree" and "Bow Sing."

P. T. J.—James T. Powers was the feature in "The Messenger Boy" at Daly's Theatre, New York. He was also with Hammerstein's "Santa Maria" company.

O. P. B.—Henry E. Dixey appeared as Hiram Jenkins in "A Modern Magdalen" with Amelia Bingham as Katinka. Wilton Lackaye, Arthur Byron, Ferdinand Gottschalk and Joseph Holland were in the cast.

REMOVAL NOTICE

On and after April 28 the New York Office of

THE CLIPPER

will be at 1658 Broadway, Room 307

B. B.—Christy Mathewson began his professional career with the Homesdale, Pa., team. He played with the New York Nationals in 1900.

M. S.—Henry Miller produced "D'Arcy of the Guards" at the Savoy Theatre, New York. Florence Rockwell was in the cast.

R. O. C.—H. V. Esmond was the author of "The Wilderness," which was produced at the Empire Theatre, New York, with Margaret Anglin, Charles Richman and Lawrence D'Orsay in the cast.

C. D.—"Du Barry" was produced by David Belasco December 25, 1901, at the Criterion Theatre, New York, with Mrs. Leslie Carter in the title role. Campbell Gollan played the Comte Du Barry and C. A. Stevenson, Louis XV.

P. R. M.—Annie O'Neill was starred in "Sweet and Twenty" by Charles Frohmann, at the Madison Square Theatre. W. H. Thompson was in the cast, also Mr. and Mrs. Sidney Drew.

O. K.—"Joan of the Shoals" was presented by Henrietta Crossman and her company, which included Harry Woodruff and Nanette Comstock.

S. R.—Frank Keenan played the title role in "Honorable John Grigsby" at the Manhattan Theatre, New York.

B. B.—Burr McIntosh has appeared in Blanche Bates' company in "Under Two Flags" at the Academy of Music, New York.

L. R. M.—Jolly John Nash died in London, England, October 13, 1901.

M. R.—J. Austin Fynes was general manager of the Proctor houses for a number of years.

Bur.—Pearl Marquem was the wife of Frank B. Carr. She died February 17, 1902, in New York.

TWENTY-FIVE YEARS AGO

Digby Bell and Laura Joyce Bell were starring in "A Midnight Bell."

Edward Harrigan produced "My Son Dan."

Hercules, the giant Iron Man, propelled by steam, was exhibited in Boston.

Thomas Q. Seabrooke appeared in "The Speculator" at the Fifth Avenue Theatre, New York.

"El Capitan" was produced with De Wolf Hopper, Alfred Klein, Edna Wallace Hopper and Bertha Waltzinger in the cast.

John Stetson died at Boston.

Nero, Bob Fitzsimmons' pet lion, was shocked to death by electricity at Cleveland.

"Mother Was a Lady" was published by Joseph W. Stern & Co.

"My Dad's the Engineer" was published by Henry J. Wehman.

James J. Corbett starred in "A Naval Cadet."

Rialto Rattles

PECULIAR, ISN'T IT?

That they never have "plants" in the Winter Garden!

NO!

Sarah Bernhardt will not do a single in "one" next season.

THEY EITHER MAKE

Butter cakes in Childs' restaurants, or they dough not. Help!

ANY TIME

The editor and the critic agree perfectly, they must both be wrong.

HE OUGHT TO KNOW

Horace Goldin says he has a contract for next season that is no illusion.

THE DAYLIGHT SAVING SCHEME

Always reminds us of Kipling. It was he who wrote "The Light That Failed."

SID SAYS

That those engaged for next season's burlesque shows will be "Rankin" with the best.

W. W. W.

May mean Wine, Women and Wisdom, but to the actor it is more likely to mean Will We Work?

SOME DAY

Someone will invent a dancing act without a Jazz Band, Piano or Piano lamp and make a hit.

WE WONDER

Whether Edgar Allen will drive that new Cadillac that he bought with royalties "Over the Hills!"

WE HAVE BEEN ASKED

"Why does a stage wait?"
Just to "trap" "flies."
(N. B.—There's no sense to the answer *either.*)

ISN'T IT ODD?

Here's one we haven't heard all season. "I fed my horse sawdust and made him wear green goggles so that he would think it was grass."

A DIFFERENT TALE

Ed Allen, who presented his dog "Taxie" at the Palace, said it made a "howling success," but, of course this is not always bound to "*occur.*"

BILL LYKENS SAYS

That he only has to win forty games more of checkers to be the champion of the N. V. A. balcony.
"And then—the deluge!"

THE AGENT'S WAIL

They say they are good and we go see their act,
But just good for what, we don't know, that's a fact,
We can't get 'em booked and it's really a laugh
When we do book an act, we get two and a half;
Two and a half may seem like a lot,
Just count it up and you'll see that it's not.

CURRENTLY SPEAKING

I'm awfully overworked,
I haven't had a vacation for years,
I've been constantly on the job
Winter and Summer;
Whether I'm really needed or not,
I have to work just the same,
I'm ordered here and there
Until my nerves are all "ajangle,"
I rarely get a chance to stand still
But am pushed all over the place;
I'm abused, misused and cursed—
I'm the Spotlight!

MELODY LANE

PUBLISHERS AND WRITERS MEET IN ATTEMPT TO SETTLE TROUBLES

Committees Representing Publishers' Association and Composers' League Are Trying to Adjust Difficulties and Avoid Break —Compromise Contract Will Probably Be Accepted

The break between the Composers' and Lyric Writers' League, as the recently formed organization of song writers is called, and the music publishers over the proposed standard contract which the writers wish adopted is in a fair way to be mended as the result of a number of conferences between committees representing the writers and publishers.

At the meeting of music publishers and song writers held last Friday in the offices of the Music Publishers' Protective Association, committees representing both bodies were appointed to go into the matter in detail in an attempt to arrive at some peaceful solution of the trouble.

Gene Buck, Joe McCarthy, J. B. Lampe, Bert Kalmar and George Meyers, representing the writers, and Louis Bernstein, Saul Bornstein, Isidor Witmark and Will Von Tilzer, of the music publishers, have been holding a series of meetings regarding the matter, and members of both committees state that the outlook for a peaceful settlement of the entire matter is good.

Meetings of the committees were held on Friday of last week and Tuesday of this, and after one or more sessions it is believed that the matters of difference will be in such shape that a report of agreement between the two will be forwarded to the respective organizations and a final settlement be effected.

The writers, it is stated, are firm in their stand for a standard contract, but are willing to arbitrate on the various clauses in the document which they some time ago submitted.

In the proposed contract the writers asked for a minimum royalty of 3 cents per copy on all popular compositions, with a higher rate for the standard and operatic numbers. This clause, it has been said, was the main contention of the writers and a matter over which a decided break was about to occur. This, it is believed, is not correct, and the writers are open to conviction in regard to the royalty rate. The 3-cent royalty, according to report, is not the main thing at issue, but is over the elimination of numerous evils which the writers claim has crept into the business and which should be eliminated. The adoption of a standard form of contract is another matter which the writers are insisting upon, and some form of contract acceptable to both writers and publishers will, it is believed, be agreed upon.

OPERA APLENTY FOR FRISCO

SAN FRANCISCO, April 25.—Lovers of grand opera here will have plenty of opportunity to have their taste for music catered to this coming season. The Scotti Grand Opera Company, with Emma Destinn and Claudia Muzio as prima donnas, has been booked to open at the Exposition Auditorium in September under the local management of Frank W. Healey. "Aida" will serve as the introductory vehicle. The Gallo Company will also appear here this year, while the Chicago Opera Company is appearing here this month.

PHIL. KORNHEISER BACK

Phil. Kornheiser, professional manager of Leo Feist, Inc., returned last week from his trip to the coast. Kornheiser visited all of the branch offices of the Feist company on his way out, but cut short his trip back due to the injury of his assistant, Solly Cohen.

Cohen was badly injured in an automobile accident, and although well on the way to recovery, is still confined to his home. He is expected back at the Feist offices early next week.

ETHEL PONCE DEAD

Ethel Ponce, wife of Phil Ponce, sales manager for Jack Mills, Inc., who was herself well known in vaudeville and the music business, died on April 14 following an operation for mastoid. Mrs. Ponce, who was born in Boston, was a pianist and composer of ability, and was at one time associated with Stella Tracy in big-time vaudeville. Her husband and two daughters, Ethel and Dorothea, survive her.

PICKED FOR A HIT

The new Leo Feist song "Cherie" is being picked by the wise ones as a sure fire hit. The number was released last week.

MUSIC MEN TO MEET

A general meeting of the members of the Music Publishers' Protective Association will be held on Tuesday, May 3.

BENEFIT FOR ANDREAS DIPPEL

On Monday evening, May 9, a testimonial benefit will be given to Andreas Dippel, at the Metropolitan Opera House. Many stars of the Metropolitan Opera Company, and various other well-known artists, have promised to appear.

Andreas Dippel was tenor for many years at the Metropolitan, and is said to have sung over 125 operatic roles. He was for two seasons a joint administrative director of the Opera House.

MELODY SONGS IN DEMAND

With the passing of jazz tunes, a demand on the part of professional singers and music buyers has arisen. Practically all of the selling numbers, as well as the stage hits, are of the melody type.

VON TILZER MOVING

Harry Von Tilzer is moving from his old quarters in West 46th to new and finely equipped offices at No. 1658 Broadway. He will be located in the new quarters on and after Monday of next week.

JOHN H. ENGEL IN N. Y.

John H. Engel, of the Detroit offices of Jerome H. Remick & Co., is spending the week in New York and is making his headquarters at the New York office of the company.

GILBERT AT THE PALACE

Wolfe Gilbert, the songwriter and publisher, is playing the Palace Theatre this week, where he is singing a number of his old and new song numbers.

DORA MILLER HAS A SON

Dora Miller, who was formerly associated with the Irving Berlin Music Co., gave birth to a son at her home in Boston last week.

FELDMAN COMING OVER

Bert Feldman, the London music publisher, is coming to the United States and is expected early in June.

ROY INGRAHAM TO PUBLISH

SAN FRANCISCO, April 25.—Roy Ingraham, the composer, is to head a new music publishing venture, with headquarters at Los Angeles that is to be launched this Summer. Ingraham at present is here as accompanist to Edith Clifford, the Orpheum Circuit comedienne. It is reported that the capital is to be furnished by Henry Shull, wealthy lumber dealer of Vancouver, B. C.

"TIN PAN ALLEY" OPENING

"Tin Pan Alley," a new play with popular song writers, songs and publishers as the theme, will have its first presentation on Sunday night at Atlantic City. Le Roy Clemons and William Charles Lengel are the writers of the piece which will be presented by A. H. Woods.

POLLA OUT OF CHURCH CO.

W. C. Polla, the song writer and composer, who for the past two years has been connected with the C. C. Church Co. of Hartford, acting in the capacity of manager of the New York office of the company, severed his connection with the firm last week.

EDWARDS OUT OF MUSIC GAME

Jack Edwards, for years in the professional department of the Broadway Music Corporation and recently professional manager for the Edward B. Marks Company, is out of the music business, and is now connected with the Pioneer Engraving Company.

ABARBANEL SCORES WITH "CHERI"

Lena Abarbanel, former grand opera singer and star of light opera, is breaking in a new act on the Proctor time. The feature of the offering is the singing of the new song "Cheri," a recent Leo Feist release, which looks like a hit of big proportions.

COLBURN WRITING PARODIES

Ottie E. Colburn, of Brockton, Mass., is writing a number of bright-up-to-date parodies on the reigning song hits. A number of them are being used by well known performers and all are scoring well with the clever lyrics.

JAZZ BAND AT SING SING

Sophie Tucker and her jazz band entertained the prisoners at Sing Sing Sunday night. With her on the program were George Lenure, Louis Holtz, Chic Barrymore and Clayton Edwards.

TRIANGLE JOINS M. P. P. A.

Joseph M. Davis, general manager of the Triangle Music Publishing Co., of 145 West 45th street, announces that the firm has just joined the Music Publishers' Protective Association.

VIE QUINN WRITES TWO STEP

Vie Quinn, who is appearing in a sketch, "The Sidewalks of New York," with Frank Farnum, in Ziegfeld's "Midnight Frolic," has written a new two-step entitled "On Eighth Avenue."

HENDERSON WITH NONETTE

Ray Henderson, the composer of "Humming," the T. B. Harms' hit, is playing the number in the Nonette act this week at the Fifth Avenue.

PIERCE IS CHICAGO MGR.

Willie Pierce, formerly connected with the San Francisco office of Fred Fisher, Inc., is now in charge of the Chicago office of the firm.

JOE COOK IS "HUMMING"

Joe Cook at the Palace this week is scoring a big hit with his clever rendition of the new Harms song "Humming."

KRESGE WANTS LOWER PRICE

The S. S. Kresge Co., one of the big music retailing syndicates, is out with a plan to reduce the price of sheet music.

The plan as revealed in a letter sent to the music publishers is to reduce the retail price of songs to twenty-five cents per copy and the wholesale rate to fifteen cents, with a bottom rate of twelve and a half cents for new issues.

The letter was received last week by all of the local music publishers and is being seriously discussed throughout the trade.

A copy of the letter is reproduced herewith:

Gentlemen:

"What is the matter with the music business?"

This is the question we hear several times each day from music salesmen and our store managers.

We also hear the music publishers themselves say, "We can't seem to make a song go over the half million mark or less," chiefly less.

Two years ago people were paying 10 cents for music, and you were able to go over the half million mark. These conditions made it imperative that you get more for music. We rode with you, but now the war is over and you again see suits advertised at $35 instead of $75, and you think people are fools enough to still pay 30 cents for your 10 cent music.

You ought to know by now that there are not over 300,000 30 cent music buyers in the country and this number seems to be getting less each day. We will grant that 10 cents is too cheap to sell music, but we do believe that 25 cents is the correct price for popular music to cost 12 1-2 cents new issue, 15 cents limit.

We do not want to do as I understand some have done. Say we will simply cut out all the numbers that will not retail for 25 cents, but we do hope you will see the handwriting on the wall before it is too late and the music business goes to the dogs.

We stood by you when you wanted to get more money for music because we thought it was good for the cause. Now we expect some consideration from you.

Yours very truly,

S. S. KRESGE CO.,
By F. R. Wertman.

MUSIC MEN MOVING

The New Broadway Central building, at Broadway and 51st street, will house more publishers than any other office building in the city.

At present Harry Von Tilzer, Morris Richmond, McKinley Music Co., Harrison Music Co., the Strand and the Snyder Co. will have offices in the big building.

BIG GAINS FOR COMPOSERS

The Society of Composers, Authors and Publishers is making big financial gains and will at the end of the second quarter divide among its members a much larger sum than was distributed last week.

McKINLEY CO. MOVING

The McKinley Music Co. is moving its New York offices from the building at No. 145 West 45th street to the Broadway Central building, at Broadway and 51st street.

SINGS VON TILZER SONGS

Helene Vincent, now in vaudeville, is successfully singing "All She'd Say Was Umh Hum" and "She Walks in Her Husband's Sleep."

COAST SONGWRITER IN N. Y.

Herbert Brown, the Los Angeles songwriter, is spending several weeks vacation in New York.

Tom and Dolly Ward have a new act called "In the Cellar."

Frank Gould will open for a tour of the Keith time this week.

"The Four Singing Ushers" opened on the Loew time this week.

Ben Meroff has cancelled his vaudeville route and will join Jean Bedini.

P. Alonzo, booking manager for the Poli circuit, sails for Italy, May 19.

Florence Schubert will be with the new company of "The Belle of New York."

Newport and Stirk are completing a thirty-five weeks' route on the Loew time.

Frank Lalor has been signed for **Adelaide** and **Hughes'** new show "The Cameo Girl."

Leigh Leland, who formerly appeared in pictures, is playing clubs around New York.

McCormack and Regay open at the Alhambra week of May 2 with a route to follow.

Effie Jeanes, who has been playing clubs around New York, left for Philadelphia last week.

Aaron Kessler, the agent, will move from the Strand to the Romax building this week.

Morrisey and Carty are breaking in a new double act the last half of this week in Newark.

Cy and Cy were booked by Abe Thalheimer to open at the American Theatre next Monday.

Case and Case, who have been playing around Philadelphia, opened on the Fox time last week.

Murphy and Murphy are playing the Lyric, Hoboken, this week; booked by Abe Thalheimer.

Thomas A. Wise, who has been playing vaudeville recently, will be seen in a new play next season.

Esther Irvin Wood, operatic and concert singer, has been engaged for the new Reisenweber revue.

Morrison and Van opened on the Loew time this week for a showing; direction of **Mickey Curran.**

John Hickey is the new assistant to **Harry Mandel,** director of publicity for the B. S. Moss houses.

Arthur Vinton has been engaged as the new leading man for the Somerville, Mass., stock company.

Van and Schenk will be with the new Ziegfeld Follies next season, having recently signed contracts.

Fanny Frankel, who has not been in vaudeville for six years, will return next season in a new single.

Fred Powers and Hilda Thomas are rehearsing a new act which will be seen in vaudeville in the near future.

Janet Sisters, proteges of **Arthur Kretlow,** were held over for a second week at the Walton Roof, Philadelphia.

Moron, the French clown, has been booked through **Charles Bornhaupt** to play at the Hippodrome next season.

The **O'Brien Minstrels** closed their season Saturday in Norfolk. They will open again in Poughkeepsie August 1.

Marian Batist, Jessamine Newcombe, and **Mary McCoy** have been engaged by the Shuberts for "Quality Street."

ABOUT YOU! AND YOU!! AND YOU !!!

Roberts and Friel are playing at the National this week with some new material; direction of Abe Thalheimer.

Robbins and Browne, who have been away from the profession for two years, will open at Fox's Bay Ridge May 2.

Weber, Taylor and Hicks open on the Loew time May 16 at the American; direction of Fitzpatrick and O'Donnell.

Edward A. Weinstein, formerly secretary to Mr. Saenger, of Saenger & Jordan, will open an agency for himself.

Keller and Walters are showing a new sister act this week at the Lyric in Hoboken; direction of Abe Thalheimer.

Jack Floyd, an actor, advertised himself for sale in Kansas City last week to help his wife who is ill in a hospital.

The **Denno Sisters, Thibault and Cody,** formerly with Max Hart's Six Steppers, have opened for a tour of the Loew time.

George Mayo has split with **Jack Allman,** and will finish the season with **Billy Abbot. Mayo** will do a single next year.

Helen Poe, Al Ely and **Claire Malcome** are playing the Stadium Theatre, Brooklyn, this week; booked by **Harry Walker.**

Marjorie Sweetser, ingenue prima donna, was added to the cast of the Kenmore Hotel Revue at Albany by Harry Walker.

Newhoff and Phelps are sailing for London, June 4 for a vacation but may play a few weeks while on the other side.

Jean Jurad, now playing with Ye Song Shop, has been booked by **Harry Walker** for a Summer's engagement at Atlantic City.

Jean and **Tom Baldwin** have been booked by **Harry Walker** for the Woodley Stock Company, at Allentown, Pa., for the Summer.

Nick Bruckner and **Rene Genere** are rehearsing a new song and dance act, which they will do with Jack Strauss at the piano.

Gillespie and **Lee** have been boked by **Tom Rooney** for the Amalgamated time, and open at Keeney's, in Brooklyn, this week.

Bob Geraghty is now with Lloyd Garret, formerly of **George White's "Scandals";** the act is playing the Fox time this week.

The **Norman Sisters** have been added to the company of "Hello, Paris," the Charles Cornell production at the Broadway Gardens.

Phil Ohlman is writing special music called "Broken Glass" for the vaudeville act which Arthur Kretlow will produce shortly.

Happy Will Smith has finished his season in vaudeville. He will be seen next season with Barney Gerard's "Follies of the Day."

Thelma Parker has replaced Florence Gast in the special introductory dance number of "The Rose Girl" at the Ambassador.

Armstrong, formerly of **Armstrong and Joyce,** will be seen shortly in a new double act under the name of **Armstrong and Nanny.**

James B. Carson has given up his vaudeville monologue to go into rehearsal for the Shubert's revival of **"The Belle of New York."**

Winnifred Gilraine has been booked by the **Rooney Exchange** for ten weeks on Sablotsky time, and opens this week in Philadelphia.

Herman and **Clifton** have been booked through **Harry A. Romm** to open May 9 at Niagara Falls for a ten weeks' tour of the Sun time.

Ivy Miller, formerly with the Philadelphia Opera Company, has been signed by **Rath** and **Garron,** personal direction of **Harry Walker.**

Bijou Fernandez leaves for California this week on a pleasure and business trip. She has had several offers to appear in motion pictures.

Tim Whelan and **Priscilla King** and company in "Suite 16," open on the Pantages times at Detroit this week; booked by **Tom Rooney.**

Marion Harris, the phonograph singer, will open on the Keith time this week, with a jazz band, under the direction of Lawrence Schwab.

Leah Ruebens, who recently closed with Martin Sampter's "Hitchy-Koo" company, has been engaged to appear in the new Reisenweber revue.

A. E. Seymour will sail for South America on May 7, to arrange the business affairs for the tour of the **Sirgastchenk Ballet** there.

Miner and Evans are showing a new act this week on the Loew time; they played the Lincoln the first half; booked by Abe Thalheimer.

John P. Rogers, the basso, formerly with Cohan and Harris, is now doing a single in vaudeville under the billing of "The Lonesome Legit."

Maude Kramer, of Kennedy and Kramer, is laying off at Meriden, Conn., due to injuries received while playing the Palace Theatre, Port Richmond.

Georges Flateau, the French actor, will give his first pianologue recital of popular French songs at the Apollo Theatre, Sunday evening, May 8.

Sam Bernard who broke a collar bone recently, is showing slow improvement and it will be some time before he will be able to return to the stage.

Thomas Ross has been engaged to play a role in "The Wheel," the new play by Winchell Smith, which John Golden will produce at Atlantic City shortly.

Cliff Nazarro was forced to cancel at Proctor's Twenty-third Street last half of last week owing to illness. He will reopen at the Hamilton on May 2.

Richards, the magician, opens a ten weeks' engagement on the Butterfield time May 15 and will play week stands. There are twenty people carried with the act.

Daisy Belmore joined the cast of "Three Live Ghosts" at the Nora Bayes Theatre last week. She is taking the place of **Ruby Hallier** in the role of "Old Sweetheart."

Halliday and **Willette** replaced Burke and Burke at Proctor's Fifty-eighth Street last half of last week, making the third time they have played that house this season.

Gertrude Dolce, of "The Three Dolce Sisters," is engaged to marry Jerry Jarnigan, the pianist, who formerly was with Nonnette, and is now playing with Dorothy Jardon.

Eugene MacGregor, who played Madame Lucille in the "Irene" No. 2 company, is now appearing with "The Melody Charmers" in the part formerly worked by Sammy Weston.

John Scharnberg, who was formerly manager of the Palace Theatre, of the Junior Orpheum Circuit in Moline, Ill., has replaced William Gray as manager of the Orpheum Theatre in South Bend, Ind.

The **Hart Sisters** reopened their act at the Majestic, Milwaukee, this week with **Walter Donaldson** at the piano. The team was forced to cancel some time recently due to the illness of one of the girls.

Aileen Poe, formerly of "The Poor Little Ritz Girl," who has been rehearsing with "Quality Street," has left the company and will leave this week for a summer's vacation at her home in Kansas City.

Captain Basil Broadhurst, son of George Broadhurst, the producer, was married to **Miss Jacquelina Harran** in Greenwich, Conn., last week. The bridegroom is general manager of his father's theatrical interests.

Sally McGraw, formerly with the tab, "Quakertown to Broadway," who recently married J. Foster Kinselle, son of the baseball scout for the Giants, is visiting in Springfield, Ill., this week with her husband.

Virgil N. Lapeus, manager of Rand's, Troy, New York, will succeed **Martin J. B. McDonough** of Proctor's New Theatre, as manager. McDonough will resume charge of the sport department of the Troy *Record.*

Florence Rayfield, prima donna of **"Midnight Rounders of 1921,"** has been engaged by the Shuberts for the role of Fifi in their coming revival of "The Belle of New York." Miss Rayfield was formerly in vaudeville and in musical comedy.

Juva Marconi, the dancer, who was confined to the Lankenau Hospital, Philadelphia, due to an injury to her hip, has recovered, and joins the "Donna Montran and Her Bathing Beauties" act at the Auditorium Theatre, Buffalo, this week.

Frank McIntyre, Henry Duffy, Francis X. Conlin, Vera Finley, Bernard McOwen, Miriam Doyle, John Willard, Robert Leonard, John O. Hewitt, John McOwen, and **John Saunders** have been engaged by **A. H. Woods** for "The Red Trail."

Fernand Bardiani, French journalist and dramatist, arrived last week from France to confer with Richard Walton Tully regarding the translation of Mr. Tully's plays into French. Bardiani translated Tully's "The Bird of Paradise" into French.

Dorothy Miller, Jimmy Hussey, Fay Marbe, Cortez and Peggy and band, **Moran and Wiser, Ryan and Lee, Lucille Chalfonte, Ina Hayward, Hattie Althoff and Sister, Alex. MacFayden, Jarrow** and **Equilli Brothers** appeared at the concert at the Century Theatre on Sunday night of this week.

Jeffreys Lewis, who is playing with Otis Skinner in "At the Villa Rose," met with an accident while playing at Minneapolis. While feeling her way to her dressing room in the darkened stage back of the scenes she fell down a flight of stairs. Though considerably bruised, she was able to play the next night.

Jimmy Hussey, Cortez and Peggy and band, **Walter C. Kelly, Moran and Wiser, Sammy White and Eileen Rooney, Fred Hillebrand, Lucille Chalfonte, Ina Hayward, Miss Saunders, Sister** and band; **Walter Brower, Hattie Althoff and Sister, Bard and Pearl, Turelly** and **Equilli Brothers** appeared at the concert given at the Winter Garden last Sunday night.

NEW ACTS AND REAPPEARANCES

(Continued from Page 20)

RUTH ROBINSON & CO.

Theatre—*Proctor's 23rd Street.*
Style—*Comedy sketch.*
Time—*Twenty-one minutes.*
Setting—*Interior in "three."*

The title of this act is "Widow by Proxy," and "Proxy" in the act calls the other girl "One Eye" though for what reason was not apparent, as she seemed to see everything that was going on.

We did our best to try to find out what the act was about, but a more disconnected, meaningless, disjointed dialogue has not been heard by this reviewer. Who ever threw this talk together must be a wonder if he understands and can make his way through the maze of conversation.

The set was an interior, upon opposite walls were two framed pictures, one bore a striking resemblance to A. Conan Doyle, the other looked very much like Clarice Vance; the pictures are referred to later.

An elderly lady entered followed a short time later by a young fellow in naval lieutenant's uniform, osculation followed and the two made an exit for no given reason in the world other than to permit the entrance of two girls, Miss Robinson and another unprogrammed, unbilled.

The unbilled girl was a very thin blonde and was very amateurish; Miss Robinson, a robust type brunette, was quite professional and good in all the part offered, which was not much.

We managed to dissect from the conversation that Miss Robinson was wearing the widow's weeds that should have been worn by the other girl, and that the two have come to the house for some purpose or other, just what was not clear, for it was at this point that the meaningless dialogue was most rampant.

The naval lieutenant and the mother re-entered and some more conversation followed in which it was learned that Jack, a son and husband to one of the girls, the blonde one, was dead. During this conversation, an anaemic bell did its best to ring which was an excuse for getting rid of the naval lieutenant for awhile.

Some more talk about dear "Jack" and marriage, during which the elderly lady pointing to the picture of A. Conan Doyle on the wall said "There hangs the picture of Jack's great, great, grandfather." This was a laugh—perhaps it might have been a spirit painting of a former incarnation.

Miss Robinson during the conversation gave vent to the famous classic, "Those Eyes, Those Ears, Those Nose,"—"Oh, Those Nose!" She made an exit at this point which was graceful and clever, taking with her the blonde, the two having been asked to stay by the mother. Reappearing in a ball gown of white and pearls, which was cut low displaying plump neck and shoulders, Miss Robinson vamps the naval lieutenant and he proposes thinking she is Jack's widow, and does so quicker than you could say "Jack Robinson."

The girl tries to tell him that she is not the one he thinks, but he will not listen. The mother brings in the famous "Pennington Pearls," which looked very much like the equally famous "Woolworth Beads" and a bridal veil and the two rehearse the wedding march. A telegram advises the naval lieutenant that he must sail right away. The blonde girl emerges from behind the scenes and seems to be incensed. "One Eye" receives a telegram that "Jack" is coming back and says "Jack alive?" She then proceeded to wave her arms in the air flail-like, and act in the most amateurish manner we have ever seen.

Jack comes back in Khaki, takes her in his arms and the mother asks for explanations as she thinks the other girl is Jack's wife, as she has been introduced as his widow. Explanations followed, bringing to a close an act, which at the best is mystifying. H. W. M.

HAZEL GREEN AND SYNCOPATERS

Theatre—*American.*
Style—*Singing.*
Time—*Twenty-five minutes.*
Setting—*"Full."*

An exceptionally well staged, classy act that spells nothing but big time was put over in true showmanship manner and with undeniable ability and talent by Hazel Green.

In a cloak of fish-scales and a very effective hat ornamented with a Paradise, Miss Green, who is decidedly pretty, introduced the members of her "Syncopaters," singly, each taking his respective place. They are a classy lot of clean looking and immaculately attired boys.

Removing the cloak and hat, Miss Green looked charming in a backless gown of peach colored georgette trimmed with fitch. There were also flowers and gold braid used for trimming the skirt and gold and blue at the waist; gold brocaded slippers and flesh colored silk stockings were worn. Miss Green had on a very good make-up.

A published rag number for the opening was put across with admirable diction, clear and concise enunciation, phrasing spirit and with good voice.

A published mammy song used next was a decided hit after which Miss Green made an exit and the "Syncopaters" put over a number, each soloing in a "spot," which was moved from one to the other. It was not overdone and went for a hand.

At this point the only *faux pas* of the entire act was made and that was in letting the pianist sing even the one verse he attempted. He cannot sing and the audience nearly laughed aloud; this being the only weak spot in an otherwise almost perfect act of its kind, should be eliminated, which could be done easily, Miss Green picking up the chorus of the song, off-stage if necessary, following the playing of the verse by the boys.

In a beautiful gown of white with silver encrusted lace, a bridal veil, carrying a bouquet of white roses and lillies of the valley, and wearing siver brocaded slippers and white silk stockings, Miss Green sang "Apple Blossom Time" in good, clear and sympathetic voice.

She has pretty eyes, pretty teeth, pretty dimples and made quite a picture. The number segued into "Honeymoon" from "The Time, the Place and the Girl," which provided a graceful exit.

A solo on muted violin, "Kiss Me Again," was well played and such a hit that it stopped the act for an encore. Dardanella by the band followed and in this number, for the first time, the boys got noisy. They could tone this down with better effect.

In a low cut gown of strings of black jet beads arranged in flounces, a black jet bracelet and black comb in her tastefully arranged hair, Miss Green sang a rag with a keen sense of syncopation entitled "You'll Want Me Back Some Day," which was a hit, and then sprang a surprise by playing a cornet. Carrie Jacob Bonds' "The End of a Perfect Day" was played with good tone; a woman who bore a marked family resemblance to Miss Green, in a gown of black and jet, making an entrance and playing a trombone. A slow curtain was an artistic finish to an artistic act that was a veritable riot and deserved to be.

She is remindful of Sophie Tucker in her method of "punching over" rag numbers but is less boisterous and to the writer more refined and artistic in her manner and delivery. H. W. M.

JOLSON TO PLAY COAST

SAN FRANCISCO, April 25.—Following Mary Nash in "Thy Name Is Woman," at the Curran Theatre, which opened April 17, comes Al Jolson in "Sinbad" and later the musical comedy "Irene."

ABOUT YOU! AND YOU!! AND YOU!!!

The Musical Avolos will open in the near future on the Sun time.

The Ziras, now playing the Amalgamated time, open for Gus Sun shortly.

Jean Price, sister of Georgie Price, has signed for Lew Fields' show next season.

Frances Demarest has been engaged for the revival of "The Belle of New York."

"Les Aristocrats" have been booked by **Ray Leason,** to open shortly at Waltham, Mass.

Neil Helvia has replaced Bob Geraghty, who has been playing with the Dolce Sisters.

Gene and **Myrtle Conroy** open on the Sun time at Rochester, week of May 16; booked by **Eddie Fredriks.**

John Clark, who appeared in "Monsieur Beaucaire," has been engaged by Ziegfeld for his new edition of the "Follies."

The **Hart Sisters** were compelled to lay off this week, due to illness; **Walter Donaldson** has been playing with the act.

Princess Mysteria, a new mind-reading act, is being shown around New York and will be routed through the middle west shortly.

Ida St. Leon is slated for the leading role in Winchell Smith's new comedy, "The Wheel," to be produced in Atlantic City on May 2.

Cedric Lindsay and Hazel are now playing the Loew Circuit and are booked solid. This week they are appearing in Providence and Springfield.

The Heynoffs, now playing the Sun time under the direction of **Eddie Fredriks,** open in Boston July 18, for a route of four weeks in the New England territory.

George Lane, of Lane and Moran, will do an act with Arch Hendricks for the balance of the season. Next year he will be seen with Mabel Russel (Mrs. Eddie Leonard).

Sammy Howard and **Lillian Norwood,** his wife, who are playing with Sam Howe's burlesque show, are going into vaudeville next season in an act which James Madison is writing.

Robinson and **Williams,** formerly of the College Quintette, open on the Gus Sun circuit July 4, at the Rivoli, Toledo, and have ten weeks to follow; booked by **Eddie Fredriks.**

Grace Kay White, who is on the Orpheum time, is playing Frisco this week and Oakland, next following which she will play Sacramento, Fresno and Los Angeles before returning east.

Halina Bruzovna, the Polish actress, will play Gilda Varesi's role in "Enter Madame" next Monday night. The performance has been arranged by Miss Varesi in compliment to the visiting actress.

Frank and **Mazie Hughes,** playing the Lyric, Indianapolis, this week, open next week at Toronto and will play the Loew Canadian time; they will play Rochester June 6, on their way back to join "The Cameo Girl," the new Adelaide and Hughes show.

Walter James, the tramp and blackface comedian, has changed the name of Walter, under which he has been known for years to "Wallie," and will be known as "Wallie" James in the future. This was decided upon to avoid confusion due to another using the same name.

Tom Lewis joined "The Rose Girl" at the Times Square Theatre last week.

Jed Dooley has been routed for forty weeks over the Orpheum circuit.

Edna Lange, formerly with "It's Up to You," is now at Maxim's in a revue.

Arthur Bud, lately with Shubert's "Girl in the Private Room," will appear shortly in vaudeville.

Jack Henry and Charles Gray are rehearsing a new act called "The Village Concert," with nine people.

Jay Vincent, recently with Guiran and Marguerite, will break in a new act in the near future in vaudeville.

Babe Baker, formerly with "Oriental Frolics," has been engaged for a new act to be produced by Joe Wood.

John Quinlan, an Australian tenor, made his debut at the Winter Garden last week in "The Passing Show of 1921."

Paul Fehr, formerly with Vivian Piero, Spanish prima donna, broke in a new act at the Lyric in Newark last week.

Belle Chambers, who is doing a singing and dancing act around the clubs in New York, will shortly do a vaudeville turn.

Phil Dryer, the animal impersonator, is coming back to vaudeville in a new skit with Mabel Percival, singer and dancer.

June Travers, who recently closed with Marty Sampter's "Hitchy Koo Company," is now appearing with the "Follies of the Day."

Gus Edwards offered "Little Old New York," a scene from his vaudeville revue, at the Southerland Society dinner last Thursday evening at the Commodore Hotel.

Helen Berkley, classical dancer, has been placed by Virginia Carr of the Lillian Bradley office for a new act to be produced by Dan Caslar.

Allen K. Foster, formerly with the Winter Garden, will stage dances in "The Last Waltz," the new Oscar Straus operetta, which the Shuberts are producing.

John G. Sparks, who is now playing in Willard Mack's play, "Smooth as Silk" at the Frazee Theatre, New York, is this week celebrating his fiftieth anniversary as an actor.

Ed Mordant, appearing in "Spanish Love," at the Maxine Elliot, and his wife, Grace Mordant, celebrated the fifteenth anniversary of their marriage on Monday night.

Joseph Keno, formerly of "Honey Girl," and his wife, Rosie Green, have been engaged for "The Belle of New York," now in rehearsal. It is booked to open at the Century Theatre.

Alexander Milne, the young Scotch lad whose singing at Ellis Island proved a big factor in the rescinding of an order that he and his parents be deported, has been engaged by Gus Edwards.

John H. Carson has been engaged by the **Shuberts** for the role of Carl von Puppernickel in the "Belle of New York"; the part was originally played by David Warfield and later by James E. Sullivan.

Frank McIntyre, Henry Duffy, Miriam Doyle, Robert Leonard, Bernard McOwen, Vera Finley, Francis X. Conlin, John Willard, John Saunders and **John O. Hewitt** have been engaged for "The Red Trail," a new play by Paul Dickey and Mann Page, which goes into rehearsal shortly.

DRAMATIC and MUSICAL

"LILLIOM" SCORES SUCCESS AT THE GARRICK THEATER

"LILLIOM." A legend in seven scenes and a prologue by Franz Molnar. Presented by the Theatre Guild at the Garrick Theatre Wednesday evening, April 20, 1921.

THE CAST

Marie.....Hortense Alden
Julie.....Eva Le Gallienne
Mrs. Muskat.....Helen Westley
"Lilliom".....Joseph Schildkraut
Servant girl.....Frances Diamond
Servant girl.....Margaret Mosier
Servant girl.....Anne de Chantal
Servant girl.....Elizabeth Parker
Policeman.....Howard Claney
Policeman.....Lawrence B. Chrow
Captain.....Erskine Sanford
Plainclothes man.....Gerald Stopp
Mother Hollunder..Lilian Kingsbury
"The Sparrow".....Dudley Digges
Wolf Berkowitz.....Henry Travers
Young Hollunder...William Franklin
Linzman.....Willard Bowman
First mounted policeman
Edgar Stehli
Second mounted policeman
George Frenger
The Doctor.....Robert Babcock
The Carpenter.....George Frenger
First Policeman of the Beyond
Erskine Sanford
Second Policeman of the Beyond
Gerald Stopp
The Richly Dressed Man
Edgar Stehli
The Poorly Dressed Man
Philip Wood
The Old Guard....Walton Butterfield
The Magistrate.....Albert Perry
Louise.....Evelyn Chard

It was with forethought that the Guild has presented this piece as its last production of the season for it is undoubtedly its best. One is tempted to say this because it is refreshing and different from the usual run of plays, if for no other reason. But exquisite mounting, finished staging, and fine casting, coupled with real originality in conception of plot, and the working out of ideas, make "Lilliom" equal to any play presented anywhere this season.

It deals with a young roughneck who, at the opening of the play, is occupying the position of barker and bouncer for a merry-go-round in an amusement park. Here is given him ample opportunity to fall in love with beautiful girls and women, sometimes to their disgrace. But in spite of all he finally falls in love with a poor girl who persuades him to leave his occupation for something more worthy.

But his habit of life has fitted him for no steady, decent employment. In despair because his wife, who is about to become a mother is starving, he stages a hold-up. He is foiled, however, and rather than bring further disgrace upon the girl he stabs himself to death as he is about to be arrested.

The next scene is in a court just outside of the gates of heaven. This is lacking in conviction. But, at any rate, it is the rule of this court that anyone who has sinned in the world, returns there to redeem himself after spending fifteen years in purgatory. Then if, again on earth, he does one good act he is allowed to return and spend the rest of eternity in paradise.

After much swaggering in purgatory, "Lilliom" (which is Hungarian for "roughneck") returns to earth. He revisits his home and sees once more his wife and his posthumous daughter, now fifteen years old. But Lilliom hardly redeems himself. His old life has too great a hold upon him; at the moment when his child, not knowing him to be her father, gives him bread to eat, he slaps her viciously for some imagined slight. Thus Molnar proves his thesis that character is deeply ingrained and given the opportunity will always assert itself.

The one outstanding figure is of course Joseph Schildkraut. From the ill-fated "Pagans" he brought with him the same character and style of acting which even then marked him singularly.

MARTHA HEDMAN FOR "DANIEL"

Martha Hedman will play the leading feminine role in "Daniel" when the Selwyns present this play in the Fall. The role of the boy, which Sarah Bernhardt impersonated with such success at London, will be taken by Claude Raines.

POWERFUL "MACBETH" BY HAMPDEN, WHO OPENS HIS SEASON

"MACBETH," presented by and with Walter Hampden at the Broadhurst Theatre on Monday evening, April 18. 1921.

THE CAST

Duncan, King of Scotland.....Allen Thomas
Malcolm.....Ernest Rowan
Donalbain.....Roy Bucklee
Macbeth.....Walter Hampden
Banquo.....William Sauter
Macduff.....J. Harry Irvine
Lennox.....Arthur Fox
Ross.....Richard Abbott
Monteith.....Le Roi Operti
Fleance, son to Banquo.....Geneva Harrison
Siward, General of the English Forces.....Allen Thomas
Young Siward, his son.....Richard Highley
Seyton, an officer attending on Macbeth.....P. J. Kelly
Boy, son to Macduff..Sarah Haden
A Doctor.....William Sauter
A Sergeant.....P. J. Kelly
A Porter.....Hannam Clark
First Murderer.....Edwin Cushman
Second Murderer....Richard Highley
Lady Macbeth.....Mary Hall
Lady McDuff.....Neta Sunderland
Gentlewoman attending on Lady Macbeth.....Elsie Herndon Kearns
First Witch.....Le Roi Operti
Second Witch..Elsie Herndon Kearns
Third Witch.....Hannam Clark
Apparitions, lords, officers, soldiers, attendants and messengers.

Walter Hampden gave first-nighters at the Broadhurst last Monday night an opportunity to see for themselves just why his recent tour in Shakespearean repertoire met with such success. His "Macbeth," the first of the English classics which he is to offer at that house is both stirring and powerful. The manner in which the outfronters warmed up to the performance showed that interest in Shakespeare is still keen.

The present "Macbeth" is the third of the current season, Hampden's predecessors having been Fritz Leiber and Lionel Barrymore. The piece is simple in its mountings, devised by Claude Bragdon, and is practically free from the customary new frills and inventions. The interpretation of the name role by Hampden is one which should add to his merited reputation as a portrayer of Shakespearean characters.

In voice, build and manner, he is suited to the role of the man whose great ambition was to be king, but whose conscience betrayed his fear. He was splendid in his court yard scene, when haunted by the memory of his nefarious deeds. The moments before and after the murder were also worked well, while his fight with Macduff as the play nears the end is one of the most thrilling, exciting and realistic stage tilts offered in some time. In the sword and shield set-to, Hampden thrills his auditors by striking with bare hands at his slayer just before he falls to death.

Hampden's portrayal is strong, but the work of Mary Hall, as Lady Macbeth, is also thoroughly convincing. Her conception of the woman who drove Macbeth on to murder in order that the ambition which fired within him might be realized, adds notably to the effectiveness of the performance. Her acting in the dagger and sleep-walking scenes fully merited the ensuing salvos of applause.

The rest of the cast is well selected. William Sauter, as Banquo, deserves special mention, as does the work of Ernest Rowan in the role of Malcolm. J. Harry Irvine makes an acceptable Macduff.

"CLAIR DE LUNE," FITFUL PLAY, BRINGS BACK BARRYMORES

"CLAIR DE LUNE," a play in three acts and six scenes by Michael Strange. Presented at the Empire Theatre Monday evening, April 18, 1921.

THE CAST

The Court

The Queen.....Ethel Barrymore
The Duchess of Beaumont.....Violet Kemble Cooper
Prince Charles of Vaucluse.....Henry Daniell
Lord Arranton.....Roy Cochrane
The Marquis of Trois Fleures.....Dennis King
Mr. Pynge.....J. S. De Wolfe
Mme. Chevenix.....Shirley Gale
Lady Brawford.....Ina Rorke
Lady Jenny St. Wynne.....Betty Carsdale
A Minister of State...Albert Tovell
Chiffon, a maid..Henrietta Goodwyn
Piccolo, a lackey...Guy Standing, Jr.
Phedro, the court steward.....Herbert Grimwood

The Mountebanks

Ursus.....E. Lyall Swete
Dea.....Jane Cooper
An Indian slave.....Olga Borowska
Drummer Boy.....De Loyle Johnson
Gwympiane.....John Barrymore

With a great deal of expectancy, the most distinguished audience of the season jammed the Empire last Monday night to see the reunion again on the stage for the first time in years of the Barrymores—Ethel and John. Of course, the reappearance of the two stars necessitated a play, but that seemed to be a secondary item, before, after and during the evening. "Clair de Lune," the vehicle offered, is the work of Michael Strange, the wife of John Barrymore. As a dramatic piece it is somewhat fitful and feeble, but that seemed to matter little to the chosen few who were let in on the Monday night opening.

They came primarily to see John and Ethel Barrymore. The play, which granted the Barrymore idolizers their wish, is a dramatization of the Victor Hugo story, "The Man Who Laughed." Here and there it differs slightly from the Hugo novel, but the general theme in each is the same and the author of the play has depended on the author of the story for some of her best scenes. One is on the entrance of John Barrymore when he dances on in mask. The audience expectantly awaits the dropping of the mask to view the vision of fascinating horror that they have been promised.

But when the mask drops the actor appears no more horrible than any number of persons seen on the subway any day. His mouth appears just a trifle wider, while he wears a set sickly smile. As in the Hugo story, the man with the perpetual smile is loved by a blind girl, who has no knowledge of his hideous deformity, These two are thrown in with the unpleasant side of the French court, with all its manifold intrigues. Their final escape from it all is through death.

As the Queen, we find Ethel Barrymore as beautiful, if not more so, than ever. At all times she artistically assumes the regal air required of her. Her lines, and many of them are smart, are all put over with a telling effect. But on the whole, neither she nor her brother had much opportunity to do more than had been expected of them. Their almost histrionic genius has been admitted. On the other hand, the real high light of the evening was the work of Violet Kemble Cooper, to whom falls the best part of the piece.

Miss Cooper as the jaded and illegitimate Duchess took full advantage of every opportunity offered, especially in the climax of the play, the boudoir scene in which she appears with John Barrymore. Instead of Barrymore being the dominating factor at this point, Miss Cooper was. She makes the scene her own throughout. The manner in which this woman, devoid of soul, toys with the affections of the tragic buffoon, is easily the most interesting and swiftest scene of which the play can boast.

The chief characteristic of Michael Strange is in the matter of poetic and grandiloquent language with which "Clair de Lune" is replete. More than once the lines entail a color and imagination that is pleasing, but now and then they step over the line and are shot through as if with an effort.

The supporting cast did all that could be expected, but as said before, the real interest in the play is the reappearance of the Barrymores. For the curtain call the author stood between them.

"JUNE LOVE" AT THE KNICKERBOCKER AN AVERAGE SHOW

"JUNE LOVE," a musical comedy in two acts. Book by Otto Harbach and W. H. Post. Music by Rudolf Friml. Lyrics by Brian Hooker. From a story by Charlotte Thompson. Produced by Sherman Brown and presented at the Knickerbocker Theatre, Monday evening, April 25, 1921.

CAST

Tiny Golden.....Lois Josephine
Mrs. Martia Golden..Martha Mayo
Bobbie Foster..Clarence Nordstrom
Geoffrey Love.....James Billings
Jack Garrison.....W. B. Davidson
Eddie Evans.....Johnny Dooley
Mrs. June Love.....Else Alder
Belle Bolton.....Bertee Beaumonte
Thompson.....Lionel Pape

"June Love," which has been receiving splendid reports from the road and which came into New York on Monday night with all indications in its favor, turns out to be nothing more than an average musical comedy with an average cast turned out in the average way. With music that is tuneful but ordinary and a book that could be easily followed by even the most tired of the tired business men, the play ambles through two acts in a way that does not presage the S. R. O. sign for it in the weeks to come.

The plot—such as there is—revolves around June Love herself who has set her cap for a man whom she wants to be naughty but who insists upon being good. In that respect, said man resembles the plot of the play which also tries to be naughty—but in vain.

The title role is played by Else Alder, who has a beautiful singing voice and who gives an acceptable performance. W. B. Davidson, who plays the lover, has a colorless part, and, seeming to realize it, acts the most colorless of lovers that we have ever seen portrayed.

It fell to Bertee Beaumonte to walk away with the honors of the show. Here is a fascinating little girl who seems to grow upon one. Her inimitable style of dancing will always be the bright spot of the show, and a syncopated snake dance which she introduces at the opening of the second act is going to lessen the sting of many who pay $3.30 for an orchestra seat.

Johnny Dooley can never be anything but good, and the only criticism of his work is that he hasn't enough to do.

The rest of the cast pass muster, but a stronger personnel would have aided the chances of the production.

Lyrics are, as a rule, a secondary matter in the consideration and review of musical comedies. Therefore, it is certainly worthy of note that the lyrics in "June Love" stand out for their cleverness and delicate construction. Lyrically, the piece is a gem. The lyrics of "The Flapper and the Vamp" and "With a Woman You Never Can Tell" were especially fine.

Two dainty girls, Martha Wood and Bobbie Renys, were applauded for several dainty dances, and deservedly so.

NEW ACTS

BLANCHE & JIMMIE CREIGHTON

Theatre—*Proctor's 23rd Street.*
Style—*Rube comedy, singing, dancing.*
Time—*Twelve minutes.*
Setting—*Special in "one."*

The set showed the interior of I. O. U. hall, and painted in various frames, were supposed pictures of various officers.

Prominently displayed were "Past Potentate," "Grand Oracle," "Exhausted Ruler," "Insipid Janitor," and "Keeper of Seal."

A man in rube make-up was discovered with a decrepit violin and a girl made her appearance in a short dress and wearing white stockings.

Some talk, a number and a dance followed, all of which was but small time. The man told the one about the pole cat,—"help me hold her,—help me let her go," that Charlie Case used to tell about a panther.

The man did a vocal imitation of a steel guitar that was good and the best thing in the act.

A large tied-up bass fiddle was used to work up the finish, the girl who is pretty doing a song and dance.

Went over fair at the finish when reviewed. H. W. M.

O'CONNOR AND NICKELS

Theatre—*Proctor's 58th Street.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*Two.*

Charles O'Connor and Rhoda Nickels have a well presented and refined singing and talking act which at this house went over to a decided hit and should meet with similar success at the other houses where they play. In fact the act as it shapes up now should have little trouble in holding down an early spot at the big time houses.

A drop in two is used. The turn opens with the voice of the woman, a sweet soprano, being heard off-stage. She then enters in a black jet evening gown finishing the number, "Forever Is a Long Time," to merited applause. O'Connor enters carrying a little boquet and the ensuing talk reveals the fact that he is desirous of taking music lessons. This leads to some comedy crossfire, after which O'Connor offers a "nut" song to good returns. A ballad by the girl is sold effectively, while an eccentric dance by O'Connor is also well executed. The duo finish to an emphatic hit with a routine of popular numbers. J. Mc.

Thus Quotes Sam McKee in the N.Y. Morning Telegraph

"Everybody likes JACK OSTERMAN in '15 Minutes of Something' Youthful Comedian wins success by magnetic personality ability and bright material Holds the stage 21 minutes because the audiences have demanded the extension.

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Keith's Palace, Week Apr. 25

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Fink's Mules—Georgia Campbell & Co.—Toney & Norman—Dorothy Jardon—Kennedy & Berle—Watson Sisters—Robbie Gordone.

Riverside—Walsh & Edwards—Franklin, Charles & Co.—Claudius & Scarlet—Miss Juliet—Maude Allen—Pierson & Lewis—Van & Corbett—Horlick & Sarampa Sisters.

Colonial—Sherwin Kelly—Greenlee & Drayton—Flashes—Bee Palmer—Wood & Wyde—Weaver & Weaver—Hyams & McIntyre—Herschel Henlere.

Alhambra—Carl Emmy's Pets—Furman & Nash—Rita Gould—Val & Ernie Stanton—Dolly Kay—Harry Watson, Jr.—Rome & Gaut.

Royal—Mattylee Lippard—Capt. Anson's Daughters—Frank Gaby—May Wirth & Co.—Kane & Herman—Ona Munson & Co.—Glenn & Jenkins—The Gellis.

Broadway—Bernard & Garry—Jim McWilliams—Morley Sisters—Nat Nazarro & Band.

Jefferson—Margaret Taylor—Taylor, Howard & Them—Tim & Kitty O'Meara—Tennessee Ten—Wm. Ebbs—Wm. Rock & Girls—Billy Glason.

Hamilton—Peggy Carhart—Vernon Stiles—Mr. & Mrs. J. Barry—Gus Edwards—Osborne Trio.

81st St.—Thos. A. Wise & Co.—Vinie Daly & Co.—Eddie Ross—Duval & Little—Evans & Perez.

Regent (First Half)—Kelly & Pollock—Diero—Princeton & Watson. (Second Half)—Norton & Melnotte—Gordon & Ford—Harry Breen.

Coliseum (First Half)—Novelty Clintons—Kitty Doner & Co.—Harry Breen. (Second Half)—Kelly & Pollock—Vera Michelina & Co.—Diero—Whiting & Burt.

Fordham (First Half)—Will Oakland—Whiting & Burt—Wyatt's Scotch Lads & Lassies. (Second Half)—Martha Pryor—Matthews & Ayres—Ben Bernie—Kitty Doner & Co.

Yonkers (First Half)—Tommy Dooley—Serving Two Masters—Avey & O'Neil—Howard's Animals. (Second Half)—Nat Nazarro, Buck & Bubbles.

BROOKLYN

Orpheum—Van Cellos—Caits Brothers—Dainty Marie—The Sharrocks—Connolly & Co.—J. Rosomond Johnson—Jos. Howard's Revue—Muller & Stanley.

Bushwick—Fred & Al Smith—Dotson—Richard Keane & Co.—Margaret Paduda—Bronson & Baldwin—D. D. H.—Santos & Hayes Revue.

Boro Park (First Half)—Farrell, Taylor & Co.—Norton & Melnotte—Ben Bernie. (Second Half)—Will Oakland—Princeton & Watson—Howard's Ponies.

Flatbush—Lohse & Sterling—McFarlane & Palace—Beatrice Morgan & Co.—Jack Osterman—Demarest & Collette.

BUFFALO

Shea's—The Keeleys—Lillian Shaw—Thomas E. Shea & Co.—Sully & Houghton—Robbins—The McFarlane Sisters.

BOSTON

Keith's—Boyce Combe—Whipple, Houston & Co.—Pearl Regay & Co.—Clara Morton—Four Mortons—Four Ortons.

BALTIMORE

Maryland—Carpos Bros.—Marcelle Fallet—Dillon & Parker—Joe Cook—Alexander Bros. & E.—Bernard & Townes—White & Leigh—Belle Baker—Anderson & Yvel.

DETROIT

Temple—Ann Gray—Anderson & Graves—La Bilbianita—Three Bobs—The Herberts—Davis & Darnell—Dave Roth—Van Hoven.

ERIE

Colonial—Frank Wilson—Burke & Durkin—Hazel Harrington & Co.—Diamond & Brennan—Whitefield & Ireland—Galletti's Monkeys.

CINCINNATI

Keith's—Great Johnson—Ja Da Trio—Will J. Ward & Girls—Gallagher & Rolley—Eddie Foy & Co.—Ruby Norton—Dare Bros.

CLEVELAND

Hippodrome—Ladora & Beekman—The Brittons—Kajyama—Dugan & Raymond—Ciccolini—Bits & Pieces—Brown & Weston.

GRAND RAPIDS

Empress—Mack & Brantley—Ethel McDonough—Wilton Sisters—Beth Beri & Co.—Leo Carrillo.

HAMILTON, CANADA

Lyric—Stewart & Mercer—Dance Fantasies—Werner Amaros Trio—Marshall Montgomery—Fern & Marie—Quixey Four.

INDIANAPOLIS

Keith's—Fred & Marjorie Dale—McWatters & Tyson—Cahill & Romaine—Flirtation—Sybil Vane—LaFrance Bros.

JOHNSTOWN AND PITTSBURGH

Majestic and Sheridan Sq.—Pietro.

LOWELL

Keith's—Barbette—Ryan & Ryan—Mabel Burke & Co.—Zuhn & Dreis—Profiteering—A. & F. Steadman—Three Hoy Sisters.

LOUISVILLE

Mary Anderson—The Adroits—Buzzell & Parker—Zardo—H. B. Toomer & Co.—Pistol & Johnson—Solly Ward & Co.—Lambert & Ball.

MONTREAL

Princess—Samoyoa—Jack Benny — Dooley & Story—Lucille & Cockie—The LeVellos—Palo & Palet—Bushman & Bayne—Juliet.

St. Denis—LeClaire & Samson—Pollard Sisters—Bassett & Bailey.

OTTAWA

Dominion—Lovenberg Sis. & Neary—Mack & Dean—Frank J. Sydney & Co.—Old Time Darkies—Miller & Mack.

PHILADELPHIA

Keith's—The Rials—Morris & Campbell—Pearson Newport & P.—Julian Eltinge—Maria Lo & Co.—Vincent O'Donnell—Buckridge Casey & Co.—Edwin George—Elsa Ryan & Co.

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PORTLAND

Keith's—Perez & Marguerite—Clinton & Rooney—Denny & Barry—Claudia Coleman—Bobby Bernard & Co.—Brown & O'Donnell.

PITTSBURGH AND JOHNSTOWN

Sheridan Sq. and Majestic—Kaufman & Lillian—Wardells & LeCosta.

PITTSBURGH

Davis—Bill Genevieve & Walter—Elkins, Fay & Elkins—Cameron Sisters—McCormack Irving—Wm. Gaxton & Co.—Creole Fashion Plate—Masters & Kraft Revue.

QUEBEC

Auditorium—Mildred Parker—Carlisle & Lamal.

ROCHESTER

Temple—McCloud & Norman—Seymour's Happy F.—Geo. F. Moore & Co.—Elinore & Williams—Enos Frozere—Yvette Rugel—Lockwood & Rush—Selbini & Grovini.

SYRACUSE

Keith's—Laura & Billy Dreyer—Thornton & Holland—Flirtation—Cross & Santora.

TORONTO

Shea's Wilbur & Adams—Frank Farron—John B. Hymer & Co.—Fred Lindsay & Co.—Wright & Dietrick—Schichtl's Manikins—Mary Haynes—Royal Gascoignes.

Hippodrome—Marie Gasper—Trippi & Sells—Joe Armstrong—Archie Onri.

TOLEDO

Keith's—Musical Hunters—Hall & Shapiro—Mr. Hymack—Ruth Roye—The Sirens—Fenton & Fields.

WASHINGTON

Keith's—La Toy's Models—The Leightons—Frawley & Louise—Lane & Moran—Mme. Doree's Operalogue—Polly & Oz—Frisco.

YOUNGSTOWN

Hippodrome—Arthur Whitelaw—The Man Hunt—DeBelle & Waters—Irving & Jack Kaufman—Bert Fitzgibbons & Bro.—Lorimer Hudson & Co.

ORPHEUM CIRCUIT

CHICAGO

Palace—Wm. & Gordon Dooley—Joe Laurie—Harry Holman & Co.—Sig. Friscoe—Janet of France—Harry & Grace Ellsworth—Gordon's Circus—An Artistic Treat.

Majestic—Emily Ann Wellman—Wm. Seabury & Co.—Frances Pritchard & Co.—Wilson Bros.—J. C. Nugent—Claude & Marion—Herbert's Dogs—Herbert Brooks—Peggy Bremen & Bro.

State Lake—Spirit of Mardi Gras—Margaret Young—Bert Baker & Co.—Shella Terry & Co.—Dennis Sisters—Belle Montrose—Clayton & Pennie—3 Lordons—Mang & Snyder.

DENVER

Orpheum—Arman Kaliz & Co.—Otto & Sheridan—Bert & Betty Wheeler—Cressy & Dayne—Ash & Hyams—Oscar Mirano Trio—Paul Nolan & Co.

DULUTH

Orpheum—Pieriot & Scofield—Frank Brown—Norton & Nicholson—Frances Kennedy—On Fifth Avenue—Donovan & Lee—Ramsdells & Deyo.

DES MOINES

Orpheum—Delmore & Lee—Ray Conlin—Grey & Old Rose—Latell & Vokes—For Pity's Sake—Moody & Duncan—A Trip to Hitland.

EDMONTON AND CALGARY

Orpheum—Singer's Midgets—Ducan & Carroll—Hugh Herbert & Co.—Foster, Ball & Co.—3 Romanos—Texas Walker—Sidney Grant.

KANSAS CITY

Orpheum—Flying Mayos—Harry Kahne & Co.—Flo Lewis—Wilfred Clark & Co.—Rice & Newton—Elizabeth Brice & Co.—Carl McCullough—Max York's Dogs.

LOS ANGELES

Orpheum—Four Fords Revue—Tom Smith & Co.—Jas. C. Morton & Co.—Bert Melrose—Delmar & Kolb—Edith Clifford—Harriet Rempel & Co.—Williams & Wolfus.

LINCOLN

Orpheum—Valeska Suratt & Co.—Fradkin & Jean Tell—The Nagyfys—Finn & Sawyer—Chas. Irvin—Alfred Farrell & Co.—Roll & Guilda.

MILWAUKEE

Palace—Henry Santrey & Band—Kenny & Hollis—Harry & Anna Seymour—Martha Ellsworth & Co.—The LeGrohs—Orren & Drew—Bottomly Troupe—Jack Rossier & Muffs.

Majestic—Clark & Arcaro—Hackett & Delmar Revue—Patricola—Mel Klee—McLallen & Carson—Mr. & Mrs. G. Wilde—Flo & Ollie Walters—Chas. Henry's Pets.

MINNEAPOLIS

Orpheum—Tozart—Dora Hilton & Co.—Melville & Rule—Bubbles—Moran & Mack—Valentine & Bell.

OAKLAND

Orpheum—Alan Brooks & Co.—Loyola Adler & Co.—Four Gossips—Prosper & Moret—Dunham & Williams—Larry Comer—Selbini & Nagel.

OMAHA

Orpheum—The Rectors—Burke & Betty—"Moonlight"—Bessie Browning & Co.—Kitner & Reaney—Albertina Rasch & Co.—Gene Greene—Emerson & Baldwin.

PORTLAND

Orpheum—Buddie Walton—Fall of Eve—The Mijaries — Ducos Brothers — Frank DeVoe—Joe Browning.

ST. LOUIS

Orpheum—Lean & Mayfield—Hart Sisters—O'Donnell & Blair—Tighe & Leedum—6 Kirksmith Sisters—Carleton & Ballew—Parker & Sons—Sealo.

Rialto—Jack Conway & Co.—Bobbs & Nelson—Anger & Packer—Monroe Brothers—Gordon & Delmar.

SEATTLE

Orpheum—Irene Franklin—The Langdons—Winton Bros.—Geo. Yeoman—Newell & Most—Hibbitt & Malle—El Rey Sisters.

SALT LAKE CITY

Orpheum—Margaret Alvarez—Alice Lloyd—Holmes & La Vere—Bobby O'Neil & Queens—Everest's Circus—Murray Girls—Moss & Frye.

SAN FRANCISCO

Orpheum—Geo. Jessel's Revue—Daisy Nellis—Ed & Birdie Conrad—Ned Norworth & Co.—Bronson & Edwards—Grant Gardner—Samsone & Delila—Blossom Seeley & Co.

SIOUX CITY

Orpheum—Page & Green—Young & Wheeler—Hampton & Blake—Miniature Revue.

ST. PAUL

Orpheum—Wilfrid Du Bois—Foley & La Tour—Summertime—Bradley & Ardine—Trixie Friganza—Ce Dora—Chas. Lloyd—Francis & Kennedy.

SACRAMENTO AND FRESNO

Orpheum—Franklyn Ardell Co.—McConnell Sisters—Billy Beard—Sylvester Family—Williams & Pierce—Cummins & White—Ben Harney.

VANCOUVER

Orpheum—Rae Samuels—Lew Dockstader—David Sapirstein—Morton & Glass—Sultan—Curzon Sisters—Otto Gygi & Vadie.

WINNIPEG

Orpheum—Fox & Sarno—Connelly & Francis—June Elvidge & Co.—Butler & Parker—Marmein Sis. & Schooler—Sampson & Douglas—Mantell & Co.

F. F. PROCTOR CIRCUIT

Week of April 25

NEW YORK CITY

5th Avenue (First Half)—Sylva Loyal Co.—For Pity's Sake—Francis Doherty—Mack & James—Baraban & Grohs—Billy Swede Hall & Co.—Ladel & Hendricks—Higgins & Bates—Dave Ferguson. (Second Half)—Fred Allen—Clayton & Edwards—Mullen & Stanley—La Toy's Models—Riggs & Mitchell—Fiske & Lloyd—Burns & Lorraine—Roth Robinson.

125th St. (First Half)—Ona Munson Co.—La Toys' Models—Inman & Lyons—Felix & Fisher—Rudell & Dunigan—Frank Junaz. (Second Half)—Anderson & Burt—Barne & Freeman—Page & Gray—Toney & George—Master Gabriel Co.—Calvin & Thornton—Lynch & Zoller—Dave Ferguson—Bartram & Saxton.

53rd St. (First Half)—The Reynolds—Knight & Gail—Toney & George—Paul Decker Col—Grace Nelson—Mason & Cole. (Second Half)—Oklahoma Four—Dunham & Malley—8 Blue Devils—Barnes & Freeman.

58th St. (First Half)—Amaros & Bobby—Joe Darcey—Billy Kelly & Co.—Wheeler & Potter—Thame Bros.—Colburn. (Second Half)—Hoier & Lepeck—John & E. Birke—Jos E. Howards Revue—Graves & DeMode—Harry & K. Sutter—Florence Duo.

Mt. Vernon (First Half)—Lena LaMar—Clayton & Edwards—Ethel Clifton Co.—Lynch & Zeller. (Second Half)—Leona & Lemar—Marcel Fallet—Creightons—Chester & Warren—Lane & Hendrix—Higgins & Bates.

ALBANY

(First Half)—Lloyd Nevada Co.—Betty Washington—Eddie Clark Co.—Thos Wise & Co.—Bison City 4—Rialto Co. (Second Half)—El Cota—Brooks & Powers—Mr. & Mrs. Jimmy Barry—Bronson & Baldwin—Lydell & Gibson—Casting Mallos.

ELIZABETH

(First Half)—Australian Delsos—Mellen & Renn—Bobby Connelly Co.—Dave Harris. (Second Half)—Thelma DeRona—Imman & Lyons—Billy Kelly Co.—Halliday & Burns.

NEWARK

Pearl Regay & Band—Newhoff & Phelps—Wood & Wyde—Greenlee & Drayton—Swift & Kelly—Morgan & Gates.

PORTCHESTER

Geo. & Lily Mitchell—Carroll & Gorman—Transfield Sisters—Mimic World.

SCHENECTADY

(First Half)—Werner Amaros Trio—Brooks & Powers—Anderson & Graves—Boyce Combs Co.—McRae & Clegg. (Second Half)—Lloyd Nevada Co.—Bernard & Scarth—Larry Harkins Co.—Dody & Berman—Rialto & Co.

TROY

(First Half)—Norris Animals—Bernard & Scarth—Bronson & Baldwin—Mr. & Mrs. Barry—Vernon Stiles. (Second Half)—McRae & Clegg—Russell & Devitt—Eddie Clark Co.—Vernon Stiles—Tom Browns Highlanders.

B. F. KEITH VAUD. EX.

Week of April 25

AUBURN

(First Half)—Mabel Whitman Co.—Christy & Bennett—Chief Little Elk—Frank Bush—Kane Morey & Moore. (Second Half)—Werner Amoros Trio—Rappi—Milton Pollock Co.—Princess Rajah.

ALLENTOWN

(First Half)—Montrose & Nelson—Thos. Hoier Co.—Mack & Earl—Arthur Miller & Co. (Second Half)—Noel Lester Co.—Shapiro & Jordon—Macart & Bradford—Two Rozellas—Bobby McLean Co.

Clipping from Nyack (N. Y.) Evening Journal, Aug. 2, 1919, regarding the carnival held there.

'THE RIALTO VERSATILE FIVE

furnished music that has been excellent, and they have been well liked because of their up-to-date creations. At no time during the week was standing room available for many around the especially constructed open air dance platform."

Send correspondence care of J. Kenneth Sisson, B. F. Keith's Theatre, Boston, Mass. Week of May 2nd.

BOSTON

National (First Half)—Jerome & France—Rube Walman—Barron & Edwards—Toy Ling Foo. (Second Half)—Clown Seal—John Geiger—Harry & Kelly—The Big Three.

Howard—Page, Hack & Mack—Arthur Lloyd.

Boston—McCarton & Marrone—Charles F. Semon—Mattylee Lippard—Creedon Davis—Max Novelty Menageries.

Scolley Square—Prof. Beak's Blockheads—Adele Oswald—John W. Ransome Co.—Nelson Barry.

Washington Street—Flying Howards—Kelly & Brown—Tonie Grey Co.—Harry Cooper—Taylor Howard & Them.

BANGOR

Frank Bardon—Bo Peep & J. Horner—Jerome & France—Stephens & Brunnell—Barron & Edwards—Goldie & Thorne—Zeno, Moll & Carr.

BRISTOL

(First Half)—Lee Hing Chin—Ruth Curtis—The Messenger Boy—Hagerty & Gordon. (Second Half)—Inez Hanley—Roberts & Boyne.

BROCKTON

(First Half)—Mack & Dean—Fred Lewis—Burt & Rosedale—Amaranth Sis. Co. (Second Half)—Stanley & Lee—Cook & Oatman—Fred Whitehouse—Renee Robert Revue.

BINGHAMTON

(First Half)—Dawson Lanigan & Covert—Conn & Hart—Bowers Walters & Crooke—Jackson Taylor Co.—Sammy Lee & Ladies—Sharkey Roth & Witt—Barbette. (Second Half)—Hardy Bros.—Frick & Adair—Three Weber Girls—Vic Plant & Co.—Girl in the Air.

CHESTER

(First Half)—Mable Fonda Trio—Claxton & Mae—Gilfoyle & Lang—Hughes & Nerritt—Princeton 5. (Second Half)—Archie Gertie Falls—Margaret Summer—Howard & White—Pietro—Little Cinderella.

CLARSBURG

(First Half)—Pielert & Schofield—Pech & McIntyre—Marlow & Thurston—James & Bessie Aiken. (Second Half)—Earle & Mullen—Porter J. White & Co.—Whitfield & Ireland—Jeannette's Monks.

CANTON

Brent Hayes—Mann Trio—Elaine Sis. & Hurd—Lella Shaw & Co.—Willie Solar—3 Theadores.

CAMBRIDGE

(First Half)—Welda—Hal & Francis—Penee R. Revue—Cook & Smith—Clown Seal. (Second Half)—Diers & Bennett—Charlie Bradley—Kalauha Hawaiians—Geo. Hall—Mme. Hermann.

EASTON

(First Half)—Noel Lester Co.—Shapiro & Jordon—Macart & Bradford—Two Rozellas—Bobby McLean Co. (Second Half)—Montrose & Nelson—Thos. Hoier Co.—Mack & Earl—Arthur Miller & Co.

ELMIRA

(First Half)—Three Weber Girls—Lambert Bros.—Jack George Duo—Verna Mersereau. (Second Half)—Sharkey Roth & Witt—Sammy Lee & Ladies.

GREENFIELD

(Second Half)—George & L. Garden—Billie Bowman—Billie Miller Co.—Fisher & Gilmore—Eugene & Finney.

Grand St. (First Half)—Victoria—Haveman's Animals—Bob & Tip. (Second Half)—Jennie Bros. Haveman's Animals—Jess & Dell.

GLENS FALLS

The Gellis—Betty Washington—Anderson & Graves—Raymond & Shram—Pollard Sis.

GENEVA

(First Half)—Hardy Bros.—Helen Moretti—Russ Leddy & Co. (Second Half—Conn & Hart—Emma O'Neil—The Camerons.

GLOVERSVILLE

(First Half)—Russell & Devitt—Frick & Adair—Ada Jaffe Co.—Raymond & Schramm—The Camerons. (Second Half)—Helen Moretti—Bison City 4—Noris Animals.

HAZELTON

(First Half)—Tace & Lamont—Laddie Lamont—John T. Ray & Co.—Keane & White—3 Victors. (Second Half)—Tokio & Murati—Stanley & Ilsen—Jack & Marley—Robt H. Hodge Co.

HAVERHILL

(First Half)—Gibson & Price—Boyle & Bennett—3 Chums—3 Hoy Sisters. (Second Half)—The Geralds—Marie Russell—Carson & Willard—Chick Sales—Vee & Tully.

HARRISBURG

(First Half)—Al & Emma Frabelle—Fallon & Shirley—Revue of Revues—Basil & Allen—Gautier's Toy Shop. (Second Half)—Robert & Robert—Holliday & Willette—Homer Miles & Co.—Lyons & Yose—Geo. N. Brown Co.

HOLYOKE

(First Half)—Geo. & Lillian Garden—Wolford & Stevens—Billy Miller Co.—Ben Bennie—Ed Jannis Co. (Second Half)—Nelson Waring—Metropolitan Duo—Tom Wise Co.—Adelaide Bell Co.

ITHACA

(Second Half)—Barbette—Dawson Lanigan & Covert—Russ Leddy & Co.—Jack George Duo—Verna Mersereau Co.

JAMESTOWN

(First Half)—Kay & Elinore—Vic Plant & Co.—Mora & Reckless Duo. (Second Half)—Lambert Bros.—Grace & Howard—Bowers, Walters & Crooker.

(Continued on page 23)

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O'HARA CLOSES MAY 9

Fiske O'Hara has played for forty weeks in "Springtime in Mayo" and closes his season at the Euclid Avenue Opera House in Cleveland May 7.

Mr. O'Hara is at present playing at the Tremont Theatre in Boston, where he has made a most remarkable success.

The season opened August 9 and included all the larger cities in the country. He will open his tour next season August 8 and play his annual engagement at the Olympic Theatre, Chicago, the Fair Weeks in Minneapolis and St. Paul, and then throughout the middle west, and finish his season at the Tremont Theatre, Boston, in May the following Spring. His next play will be by the author of his present vehicle, Anna Nichols Duffy.

CLARA TAYLOR WINS DIVORCE

LONDON, April 19.—Lady George Cholmondeley, formerly Clara Taylor, American chorus girl, who twice married into the British nobility, won a divorce today from the second son of the fourth Marquis of Cholmondeley. She had charged desertion and cruelty. In 1904, Clara Taylor was married secretly to John Alexander Sterling, Laird of Kispendavia. Five years later Stirling divorced her, naming Lord Northland. A cross bill was dismissed and custody of their child was granted to the Laird.

RAMBEAU TO OPEN APOLLO

CHICAGO, April 25.—Marjorie Rambeau will open A. H. Woods' new theatre, the Apollo, in this city when she appears on Monday, May 16, in "The Sign on the Door," the Channing-Pollock play which is completing a successful tour of the coast.

The Apollo is said to be one of the finest theatres in the country. It stands directly across from the Woods theatre on Dearborn and Randolph Streets.

"GHOST BETWEEN" HAS NEW NAME

From today on Arthur Byron's starring vehicle now running at the 39th Street Theatre, instead of "The Ghost Between" will be known as "Time Tells." The reason for the change of title is due to the earnest protests of an author and manager who claim prior rights to this title. In deference thereto, Mr. Stanley Sharpe, the producer, has acceded to their request.

BERESFORD NOW IN ENGLAND

LONDON, April 25.—R. S. Beresford, the Canadian actor-manager-author, has arrived in England after an absence of seven years. He has brought with him several original playlets which he intends to produce. The first of these will be "North of Sixty," a story of the Royal North West Mounted Police. With him are also three principal members of his company.

"OTHELLO" TO BE REVIVED

LONDON, April 18.—J. B. Fagan will revive "Othello" at the Court Theatre, April 25. "Henry IV" will terminate its run at this theatre April 23.

Mr. Godfrey Tearle will portray the Moor and Mr. Basil Rathbone will play Iago. Emelia and Desdemona will be taken by the Misses Mary Grey and Madge Titheradge.

REHEARSING NEW BURLESQUE

LONDON, April 16.—George and Laurillard Grossmith have placed in rehearsal a new burlesque called "Faust on Toast," which will follow "The Betrothal" in the Gaiety Theatre this month. A new house for the Maeterlinck play has not been selected as yet.

EMPIRE TO SHOW PICTURES

LONDON, April 9.—The Empire Theatre, at Rotherham, will present only moving pictures in the future, the presentation of legitimate attractions having been abandoned by the management on account of the public's lack of support.

SHUBERTS LEASE 50TH ST. PLOT

As an outlet for the new theatre they purpose building on Forty-ninth street, the Shuberts last week leased a plot at 234 West Fiftieth street, 25 x 100, for 105 years.

"WHEEL" CAST COMPLETE

John Golden announces the completed cast for "The Wheel," the newest American comedy of Winchell Smith, which he will present for the first time at the Apollo Theatre, Atlantic City, next Monday evening. The parts and players will be: Harry Leighton as Theodore Morton, Charles Laite as Theodore Morton, Jr., Thomas W. Ross as Edward Baker, Jay Henna as Harry Parke, Herold Waldrige as Sam Marks, Florence Enright as Rhea Wittstein, Josephine Williams as Bridget Rooney, Leila Bennett as Norah Rooney and Ida St. Leon as Kate O'Hara. Other characters will be played by Francis O'Reilly, Richard Malchien, Harry Saunders, John Clements, Daniel H. Sullivan, Milton Nobles, Jr., John B. Durbin, Frank Miller, George Jackson and George Spelvin.

A. A. A. CALL MEETING

The American Artists' Federation branch of the Associated Actors and Artists of America have called a meeting to be held at the Bijou Theatre on Thursday, April 28, at 11:45 p. m.

According to the hand bills distributed along Broadway, the speakers are to be Hugh Frayne, state organizer, A. F. of L.; John Emerson, president of the Actors' Equity; Wilton Lackaye and Harry Mountford.

"WOMAN" FOR AUSTRALIA

LONDON, April 11.—Ben and John Fuller, Ltd., have secured Walter V. Garrod's new play, "A Respectable Married Woman," for production in Australia and New Zealand. It will also be produced in South Africa under the direction of Leonard Rayne. This is the eighth of Garrod's plays which this firm has acquired.

BIG INCREASE IN GUILD FUNDS

During the past year the number of subscribing members of the Theatre Guild has increased from 250 to 1,500. The increase in funds has permitted the erection of the concrete dome of the Garrick Theatre, which lends a striking impression of distance to the railway embankment scene in the guild's last production of this year, "Liliom."

"QUAKER GIRLS" PLAY 92 WEEKS

LONDON, April 25.—The "Quaker Girl" company, under the direction of Vyvian Thomas, which played for ninety-two consecutive weeks without a lay-out, is now in the midst of a three weeks' vacation which ends Saturday, April 30. They will reopen for a new tour on Monday, May 2, at the Royal Theatre, Hyde. The piece is booked until 1922.

HARRIS LEASES THE RITZ

William Harris, Jr., has leased the newest Shubert theatre, the Ritz, for a term of years. "Mary Stuart," the Drinkwater play produced by Harris, is to close this Saturday. Its place will be taken by Holbrook Blinn in "The Bad Man," also a Harris production, which moves from the Comedy Theatre.

SEEK "MIRACLE MAN" RIGHTS

LONDON, April 23.—A London and touring management is seeking to secure the dramatic rights of "The Miracle Man," the American film which has been playing here to great success. It is intended to send out a touring company of the play to all provincial towns in England.

150 FOR SALLY

"Sally" reaches its 150th performance at the New Amsterdam Theatre, Thursday night of this week.

A new record has been established for the theatre and the piece is said to have played to the largest receipts ever played to in the same period of time by a musical comedy.

ARTISTS SAIL FOR SO. AFRICA

LONDON, April 18.—Wilkie Bard, Les Klicks and Arthur Albro sailed from Southampton last week for South Africa, to fulfill engagements with the African Theatres, Ltd.

VAUDEVILLE BILLS

(Continued from Page 21)

JOHNSTOWN-PITTSBURGH
Dave Winnie—Flirtation—Drisko & Earle—McKenzie Sis.—Pearce & Burke.

PITTSBURGH-JOHNSTOWN
Shamrock & Thistle Revue—John McGowan—Manuel Romaine Co.—Frank & C. Latour—Wallace & Lafavor.

JERSEY CITY
(First Half)—Dewitt Young & Sis.—Mason & Shaw—McIntosh & Maids. (Second Half)—Dave, Burns & Frabito—Yvette & Co.—Dunham & O'Malley—Allero—Walter Lawrence Co.

LYNN
(First Half)—Fred Whitehouse—Profiteering—Duval & Little—Kalauha Hawaiians. (Second Half)—The Kervills—Hal & Francis—Josie Heather Co.—Rome & Wagner.

LANCASTER
(First Half)—Hill & Ackerman—Violet & Carlson—McCarthy & Deeds—Two Little Pals. (Second Half)—Fenwick Girls—Kaufman & Lillian—Bob Heath Co.—Nat Nazarro Co.

LAWRENCE
(First Half)—Donald Sisters—Foley & O'Neil—Nolan Leary Co.—Jerome & Albright—Madam Herman Co. (Second Half)—Rodero & Marconu—Ernie & Ernie—Howard & Fields—Sukey & Mack—Breen Family.

LEWISTON
(First Half)—Frank Bardon—Bo Peep & J. Horner—Stephens & Brunnell—Goldie & Thorn—Zeno, Moll & Carr. (Second Half)—George & Nettie Forster—Joe Delier—Isabelle Daarmono Duo—Cook & Smith—The Randells.

MIDDLETOWN
Peggy Carhart—Mantella Trio—Billy & Lerner—Belleclair Bros.

MORRISTOWN
(First Half)—York & King—Chas. Mack & Co.—Burns, Walsh & Nana—Jennier Bros. (Second Half)—Gardner & Avery—Gilfoyle & Lange—Chas. Rogers Co.—Marlette's Marionettes.

MANCHESTER
(First Half)—Rodero & Marconi—Ernie & Ernie—Geo. Fredericks Co.—Bender & Meehan—Breen Family. (Second Half)—Harry LaMore—Foley & O'Neil—Burt & Rosedale—Al & Fannie Steadman—Donald Sisters.

McKEESPORT
(First Half)—Allen & Moore—Barker & Dunn—Carle & Inez—Will Mahoney—Nihla. (Second Half)—Marlow & Thurston—Peck & McIntyre—Keeler & Burnett.

MONTREAL
Archie Onri—Joe Armstrong—Trippy Sells—Melva Sis.

NEW BEDFORD
(First Half)—Charlie Bradley—Carson & Willard—Howard & J. Chase—Peggy Brooks—The Ray-O-Lite. (Second Half)—Four Organdi Girls—Ward Bros.—Geo. S. Fredericks—Duval & Little—Amaranth Sisters.

NEWPORT
(First Half)—Uyeda Bros.—John Geiger—Josie Heather Co.—Ward Bros.—The Geralds. (Second Half)—The Ray-O-Lite—Gallagher & Foley—Nolan Leary Co.—Welda.

NEW LONDON
(Second Half)—Lee Hing Chin—Hagerty & Gordon—Bobby Connelly Co.—The Messenger Boy.

NEW BRITAIN
(First Half)—Inez Hard—Held & Adams—Roberts & Boyne—Belleclaire Bros. (Second Half)—Rube & Walman—Hibbert & Nugent—Hanley & Howard—DePage & Yorkov Sis.

OSSINING
LeMert Bros.—Three Rounders—McDevitt, Kelly & Quinn—White's Entertainers.

PHILADELPHIA
Wm. Penn (First Half)—Sidney & Townley—Frank Mullane—Nat Nazarro Co. (Second Half)—Mabel Fonda Trio—Wheeler & Potter—Rudell & Dunigan—Hughes & Nesbitt—Princeton 5.
Keystone—Bally Hoo Trio—Mack & Stanton—Frances Bell & Bros.—Clara Howard—Farrell, Taylor Co.
Girard (First Half)—Howard & White—Kaufman & Lillian. (Second Half)—Sidney & Townley—Fareo & White—Frank Mullane.
New Kensington (Second Half)—Allen & Moore—Baker & Dunn—Will Mahoney—Rathborne Four.

PASSAIC
(First Half)—Dave Jolson—Stanley & Olsen—Jean Granese—Shriner & Fitzsimmons—Bell LaToni's Troupe. (Second Half)—Pierce & Goff—Moore & Fields—Chas. Mack & Co.—York & King—Fillis Family.

PITTSBURGH
(First Half)—Bennvicl Bros.—Billie Bowman—Fisher & Gilmore—Adelaide Bell. (Second Half)—Wolford & Stevens—Boyce Combs Co.—Current of Fun.

PITTSBURGH
Eddie Hastings—Adams & Robinson—Helene Coline—Gormley Bros.—Her Birthday Party—Frank Markley—Echo Valley—Stanley & Elva.

PATERSON
(First Half)—Peggy Carhart—Senator Murphy—J. C. Mack Co.—In Sunny Spain—Seymour & Larkin. (Second Half)—Miller & Capman—Dunbar & Turner—Major Allen—Big Jim.

PAWTUCKET
(First Half)—Aerial Valentines—Sandy Shaw—Perez & Marguerite—Kelly & Drake. (Second Half)—McBride Gazette & Mack—Suter & Dell—Betty Donn Co.—Pingree & Wallace.

QUEBEC
Sensational Tago—The Belmonts—Bassett & Bailey—Fern & Marie.

READING
(First Half)—Robert & Robert—Holliday & Willette—Homer Miles Co.—Lyons & Yosco—Geo. N. Brown Co. (Second Half)—Al & Emma Frabelle—Fallon & Shirley—Sadler & Gaston—Basil & Allen—Revue of Revues.

STAMFORD
(First Half)—Dixon, Lynch & Dixon—Hanley & Howard—Howard & Scott—Bert Leighton. (Second Half)—Dave Johnson—Vernon Co.—Shriner & Fitzsimmons.

SYRACUSE
(First Half)—Benson & Belle—Rappi—Milton Pollard Co.—Lydell & Gibson—Princess Rajah. (Second Half)—Mabel Whitman—Ada Jaffe Co.—Maud Ryan—Chief Little Elk—Christy & Bennett—Kane, Morey & More.

SHENANDOAH
(Second Half)—Pagana—Holdan & Harron—Harry Jolson Co.—Camille Trio.

SHAMOKIN
(First Half)—Margaret Summer—Robt H. Hodge Co.—Harry Jolson Co.—Camille Trio. (Second Half)—Hill & Ackerman—Violet Carlson—John T. Ray Co.—Loretta's Bears.

SALEM
(First Half)—Harry Lamore—Ryan & Ryan—Cook & Oatman—Harry & Kitty Kelly—Four Mortons. (Second Half)—Gibson & Price—Boyle & Bennett—Profiteering—Jerome & Albright—3 Hoy Sisters.

SHARON
(First Half)—Keeler & Burnett—Nat Burns—Rathborne Four. (Second Half)—The Espinosas—Carle & Inez—Fielding & Boomer.

TORONTO
Laura & B. Dryer—McLaughlin & Evans—Maid for Love—Oldtime Darkies—Frank J. Sydney Co.—Jack Inglis.

UTICA
(First Half)—Pelle Noble & Lasso—Maude Ryan—Tom Brown Highlanders—Grey & Byron—Dody & Berman—Current of Fun. (Second Half)—Jackson, Taylor Co.—Senator Murphy.

WHEELING
(First Half)—Earle & Mullen—Fielding & Boomer—Porter White & Co.—Whitfield & Ireland. (Second Half)—Jeannette's Aerial Monkeys—Dottie Claire Revue—Nihla—James & Bessie Aiken.

POLI CIRCUIT

BRIDGEPORT
Poli's (First Half)—Elsie LaBergere—Billy Walsh Trio—Dalton & Craig—Morgan & Binder—June Time. (Second Half)—The Dorans—Jay Reegan & Co.—Dorothy Freville—Friend & Downing—E. Myers & Co.
Plaza (First Half)—Max Holden—Hibbert & Nugent—Eddie Hume Co.—Hite Reflow Co. (Second Half)—The Hennings—Jennings & Dorman—Manan Four—At the Party.

HARTFORD
Palace (First Half)—Arthur Barat—Clayton & Fletcher—Man off the Ice Wagon—Salvation Duo—Lane & Smith—Century Girls. (Second Half)—Floto Bros.—Infield & Noblet—Fan O'Brien Co.—Cole & Gage—Fred Lewis—June Time.
Capitol (First Half)—The Templetons—Jay Reegan Co.—Ernestine Myers Co.—Handers & Millis—Royal Venetian 5. (Second Half)—Howard & Scott—Morley Sisters—Lina Abarbanel Co.—Bernard & Towne—Colini's Dancers.

NEW HAVEN
Palace (First Half)—Sutter & Dell—Morley Sisters—Bernard & Townes—Mrs. Wellington's Surprise—Hazel Crosby & Co.—Colini's Variety Dancers. (Second Half)—Claymodel—Morgan & Binder—Hite Reflow Co.—Frank Gaby—J. C. Mack & Co.
Bijou (First Half)—The Hennings—Infield & Noblet—D. Freville Co.—Friend & Downing—At the Party. (Second Half)—Max Holden—Clayton & Fletcher—Eddie Hume Co.—Held & Adams—Elsie LaBergere.

SCRANTON
Poli's (First Half)—Smilette Sis.—Edwards & Fletcher—Fixing the Furnace—Ray & Emma Dean—Cheer Up. (Second Half)—Dave & Lillian—Marlo & Marie—Dummies—Tony & Brown—Gilles Troupe.

SPRINGFIELD
Palace (First Half)—Stewart & Mercer—Mary & Al Royce—Neville & Dano—Howe & Howe—Creole Cocktail. (Second Half)—Evelyn De Lyons Co.—Darrell & Van—Mabel Burke Co.—La France & Jackson—Hanky & Panky.

WATERBURY
Poli's (First Half)—Claymodel—Shields & Ogles—The Dorans—Darrell & Van—J. C. Mack & Co. (Second Half)—Louise & Mitchell—Mary & Al Royce—Dalton & Craig—Howe & Howe—Creole Cocktail.

WORCESTER
Poli's (First Half)—Floto Bros.—LaFrance & Kennedy—Mabel Burke Co.—Frank Gaby—Princess Wah Letka. (Second Half)—The Templetons—Billy Walsh Co.—Neville & Dano—Hazel Crabb & Co.—Princess Wah Letka.
Plaza (First Half)—Watson's Dogs—Jennings & Dormah—Cole & Gage—Frank O'Brien Co.—Hanky Panky. (Second Half)—Arthur Barat—Man Off the Ice Wagon—Salvation Sue—Lane & Smith—Century Girl.

WILKES-BARRE
Poli's (First Half)—Dave & Lillian—Marlo & Marie—Dummie Tony & Brown—Gilles Troupe. (Second Half)—Smilette Sis.—Edwards & Fletcher—Fixing the Furnace—Ray & Emma Dean—Cheer Up.

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

WINNIPEG
Pantages—Amoros & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

REGINA AND SASKATOON
Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

(Continued on page 26)

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VAUDEVILLE NEWS

TOM DURAY IN HOSPITAL

OMAHA, Neb., April 25.—Tom Duray, who plays the lead in the vaudeville act, "For Pity's Sake," which is now playing in Omaha, left the act at Lincoln, Neb., and has entered an Omaha hospital to undergo a major operation. Duray broke his leg during the ladder fall in the act three years ago. Anxious to avoid a long layoff he set the leg himself and it healed, but in such a way that his health has been affected ever since. Recently he suffered a serious breakdown in Detroit, which made an operation necessary. His place in the act has been taken by Howard Ely.

ROONEY RAISES FUNDS FOR WIDOW

Over $500 has been donated by actors and others, following the plea made by Pat Rooney, to bring home the body of a boy who was killed in Florida recently, believed to have been shot by mistake. The boy's mother is a widow, and her husband was well known as a generous man among Broadwayites.

Pat Rooney heard of the widow's need and spoke to several of his friends, who contributed over $400 towards the sum required. The balance was contributed by people who heard of Rooney's interest in the matter.

BIRDMAN HERE AFTER ACTS

Jack Birdman, booking manager of the National Vaudeville Exchange, Buffalo, New York, arrived here last week for the purpose of looking over some new acts. He is making his temporary headquarters in the Gaiety Theatre building. The exchange, which offers four weeks' booking, is opening new offices in Rochester, Detroit and New York, respectively.

GORDON DOING NEW ACTS

Tommy Gordon, master of ceremonies at the N. V. A. "Clown Nights," on Tuesday evenings, is now rehearsing a new act for vaudeville, in which he will open this week. The act is to be known as Tommy Gordon and company, with the billing of "Captain Kid's Kids." Three people in addition to Gordon will be seen in the act.

GREEN AND HOCKEY DISSOLVE

Howard J. Green and Milton Hockey, vaudeville authors and producers, have split their partnership, and in the future will branch out for themselves. The members of the firm are on good terms, and will continue to work together on some acts. Howard Green will open an office in the Roma building.

REHEARSAL MOVES VAUDE SHOW

ATLANTIC CITY, April 25.—The regular Sunday vaudeville concert which takes place at the Apollo Theatre here, was held at Keith's theatre last night. This was made necessary by the fact that the stage of the Apollo Theatre was occupied by a rehearsal of George M. Cohan's new show, "The O'Brien Girl."

BAKER PUTS OUT DANCING ACTS

Walter Baker, of the Capitol Dancing Studios, Inc., 939 Eighth avenue, has coached Jack Scully in a new series of dances for his opening at Keith's Riverside. Flynn and Stanley, and Miall and Spangler will also start about May 1 on a road tour in acts coached by Mr. Baker.

MORSE BUYS A CAR

CHICAGO, Ill., April 25.—Ed Morse, of the booking force of Gladden & Morse, has purchased a Moon sedan and plans to make a two months' auto tour through adjoining states. Frank Gladden will look after the business during Morse's sojourn.

YVETTE TO DO SINGLE

Yvette will do a new single next season, written by Harry Delf; the present act in which Yvette is appearing will be taken out by Eddie Clarke, who will be assisted by "The Four Violin Girls."

WEBSTER IN FILM BUSINESS

CHICAGO, Ill., April 25.—George Webster, former owner of the Webster Circuit, has opened offices in the Delaware building where he will represent a German company in the handling of carbon. The carbon will be used in the picture machines of all the leading theatres of this city, having passed a test which proved plainly that the German product is far superior to that of the carbon that is now being used in picture machines throughout the country. Mr. Webster has been appointed general representative for the United States and Canada.

HAYMAN GETS THE AVENUE

CHICAGO, Ill., April 25.—According to a well founded report, the Avenue Theatre has passed into the hands of Edward Hayman, formerly identified with the Western Vaudeville Managers' Association. The Avenue has been on the market for some time. Of late it has been playing to the colored people of the Southside, offering a colored dramatic stock company. It formerly played vaudeville, booked through the offices of the Western Vaudeville Managers' Association.

CIRCUS RIDER INJURED

CHICAGO, Ill., April 15.—Hazel De Vaughan, a bareback rider with the Sells Floto Circus, was badly injured on Friday during a horse race. The animal she was riding became frightened at one of the elephants and threw its rider. Miss De Vaughan was badly hurt by the other racing horses. She was removed to the Mercy Hospital, where it was found that she was suffering from a seriously injured spine.

TISHMAN RETURNING TO N. Y.

CHICAGO, Ill., April 25.—Irving Tishman will return to New York City next week, where he will again take up his booking duties along with Alex Hanlon. Mr. Tishman has been in Chicago looking for Western material. He was formerly connected here with the Beehler & Jacobs Agency prior to going to New York and in partnership with Alex Hanlon.

BILLY MAHONEY NOT DEAD

PORTLAND, Ore., April 23.—D. Mahoney, whose widow recently received the N. V. A. $1,000 Insurance Benefit, was a member of the team of Mahoney and Auburn, not Billy Mahoney of Brady and Mahoney, as published recently.

THEATRES CLOSED—FILMS IN CHURCH

CHICAGO, Ill., April 25.—The Rev. O. F. Jordon, foe of Sunday movies in Evanston, stole a march on the theatre managers when he offered moving pictures on Sunday in his church to a large congregation. The pictures, according to the pastor, are dramatized Biblical stories and travel scenes. He plans to show them every Sunday evening. Evanston theatre managers are filing a protest against this move, stating that if Evanston has closed down the movie theatres they should not permit motion pictures to be shown in the church. The battle is attracting much attention, and may be the means of Evanston again having Sunday theatrical performances.

CARRILLO PLAY OPENS ON JUNE 2

"The Love Chef," the new comedy which Edgar Selwyn has written for Leo Carrillo will have its premier at Asbury Park on June 2. The play is being cast and will go into rehearsal at the end of this week.

ACT CANCELS TIME

SAN FRANCISCO, April 25.—Stever and Lovejoy, playing over the Pantages time, cut out their San Francisco and Oakland week, and jumped through direct to Los Angeles, opening in that city.

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SOUBRETTE
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GAYETY BUILDING
ALTHEA BARNES
WITH MAIDS OF AMERICA

VERSATILE AND MOUNTAIN OF MELODY
CALIFORNIA TRIO
JIM HALL, Manager; HARRY BART, BEN JOSS
RE-ENGAGED FOR NEXT SEASON
WITH JAS. E. COOPER'S FOLLY TOWN

PRIMA DONNA
JEAN LE BRUN
WITH LENA DALY AND HER KANDY KIDS

BILLY TRAMP COMEDIAN
RUTH INGENUE
BILLY & RUTH SPELLMAN
WITH GROWN UP BABIES

THE LONG and SHORT OF IT
EDDIE **Merrigan** and **Howarth** TESS
ODDS AND ENDS
PRIMA DONNA
WITH MAIDS OF AMERICA

"THE BOY WITH THE INSANE FEET"
MAURICE COLE
DANCER EXTRAORDINARY
WITH RUBE BERNSTEIN'S FOLLIES OF PLEASURE

The Hebrew Man **JACK VAN**
WITH JACK REID'S RECORD BREAKERS

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A LULLABY FOX-TROT

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BURLESQUE REVIEWS

"GAIETY GIRLS" AT THE STAR IS GOOD COMEDY SHOW

Pat White and his "Gaiety Girls" were at the Star in Brooklyn last week, where they closed their season and at the same time closed the famous Jay Street house for the season. It was a good attraction to close any house and it left a fine impression with the patrons to remember until the opening next August.

White has a good comedy show in eight scenes and two parts. The first part was called "Casey's Celebrations," which took in seven scenes. The burlesque, which was in one scene, was entitled "A Hot Time in Hades." Both parts had many amusing situations, intermingled with bright songs and pretty numbers.

White had a good looking chorus of girls who, with a few exceptions, work hard in the numbers. There were several girls in the back line who were inclined to stall and one in particular in the center of the back line who did not attempt to move her feet in any of the numbers, she spoiled the whole line and it is a wonder why managers employ such girls, when there are so many good chorus girls that are idle. If chorus girls would only realize that it is just as important for them to work hard in the back line as in the front, they would be much better off. We have noticed this very often the past few seasons and managers should do something to overcome this fault. The management spent considerable money on the wardrobe for the chorus and the costumes look fine and were in excellent condition after a long season's grind.

Pat White, one of our funniest Irish comedians, who has been entertaining burlesque fans for the past twenty years, was just amusing as ever. He is a natural wit and one of the very best bets we have in this line of comedy. He is one of the old school. He has never changed his make-up since we first saw him years ago, and it is a relief to see one of the old timers come along and sell his goods the way he does. White kept the comedy at high pitch all through the performance last Thursday night and he had the audience with him all the time.

Jack Kammerer did light comedy and handled it very well. He can put a song over and is a fine hoofer.

Harry Stratton is a foil for White. Al Golden, a bright talking straight and a new man to us, did very well.

Joe Yaule, the property man, was one of the comedy hits of the show in his stuttering bit he did in the audience with White.

Lillian Rockley won merit as the prima donna. She rendered her numbers with ease and displayed a winning smile that pleased. Her wardrobe was pretty.

Caroline Ross, a vivacious, peppery soubrette with pretty blonde hair, displayed a lot of ginger in both her numbers and in the scenes. She looked real sweet in her many changes of dresses.

Elsie Bostell, in the ingenue role, was well received. She took care of her numbers nicely and had gowns that looked well from the front.

The show was made up mostly of bits, which were put over with speed and a number of specialties.

Al Golden and Peggy Ahern offered a specialty in one of one song and a dance that pleased.

In the "block party" scene during a speech of White's, Yaule, who was in the audience, interrupted him and told him to sing, doing it "stuttering" and had the house in an uproar.

Kammerer in his specialty in one, which opened with a song, with a recitation next about prohibition, went over big. He finished singing "Ohio" assisted by a pretty young lady.

Anna Grant offered a specialty, singing "Sweet Daddy," putting it over with a snap. This was Miss Grant's only appearance and she looked fine, displaying her old time vim.

Pat White had his dog, Jack, do a specialty, first with a rubber ball, then a dance. He kept in time with the orchestra and did so well that White had to bring him out to do an encore.

The show more than pleased a good sized house and it was an entertainment worth spending an evening looking at.—Sid.

MUSICAL SHOWS FOR MAJESTIC

WILKES-BARRE, Pa., April 23.—The Imperial Theatres Corporation of Philadelphia that controls a string of picture theatres in Pennsylvania has contracted with Bert Bertrand to produce musical comedy stock in the Majestic Theatre.

The house has been entirely renovated and redecorated both front and back, and even shower baths have been installed for the performers.

The policy of the house will be three acts of high class vaudeville, in conjunction with a twenty people musical show.

The shows will be produced by Bert Bertrand of last season's "Tempters" show.

C. L. Kress will be the general manager and work in co-operation with Nes Lavene, late of the "Follies of Pleasure" company.

The cast for the opening show will include Brad Sutton, Manny Besser, Chas. Cole, Gertrude Ralston, Betty Gordon, Ruth Barbour, and a chorus of 14 ponies.

ROBERT E. BRAY JAILED

BUFFALO, N. Y., April 24.—The Robert E. Bray who was convicted and sentenced to prison recently for defrauding one of the leading hotels here, is the same chap who got into difficulty in Binghamton concerning his lack of proper traveling credentials while employed with an attraction. A few weeks later he wrote to the Bridgeport, Conn., local of the I. A. O. S. E. under the name of Lee, setting forth he had lost his card and asking for a duplicate and also for some cash. Bray is also said to have passed a number of worthless checks on members of the theatrical profession.

BURNS HAD A BIG NIGHT

At Charlie Burns' night, given last Thursday at Kahn's Union Square, in conjunction with the regular burlesque show, several acts were added.

Sisto and Gordi appeared in a singing, talking and piano act. One doing a wop comedy and the other straight. They had good material and a good act. Smith and Smith, a colored singing and dancing team, also went over nicely.

Bobby Fields offered a singing specialty that was well done.

EDNA FANCHON MARRIES

Edna Mae Fanchon of the Fanchon Sisters was married to Howard L. Saxton on April 12 by the Rev. Snow in Brooklyn. The couple are residing in Newark, N. J. The Fanchon Sisters were at the Crescent Theatre in stock several years ago. This season they have been doing a specialty with "Betty Be Good," also in Marty Brooks vaudeville act, Phil Adams and company. Mr. Saxton is manager of a large restaurant in Newark.

MORE HOUSES CLOSE

Several more houses have closed on the Columbia Circuit the past week and others will close this week.

The Lyric, Dayton, closed April 9 with the "Million Dollar Dolls." The Empire, Toledo, closed April 16, with the "Victory Belles," and the Grand, Hartford, closed April 23, with Mollie Williams' Own Show. The "Roseland Girls" laid off in Cincinnati last week.

"MAN FROM HOME" REVIVED

"The Man From Home" has been revived by the Redpath Chautauqua with a company which opened at Columbus, Ga., on April 18 for a tour of the Southern Chautauquas. The company includes Erville Alderson, Redfield Clarke, Marshall Vincent, Lionel Hogarth, Louis Le Bey, Charles Fleming, Margaret Leonard, Ada Nevil and Gertrude Perry. The Redpath Chautauqua has already sent five plays for tours of its circuits and plans to send several more.

NEW MACHUGH COMEDY SEEN

LOS ANGELES, April 20.—"True to Form," a new comedy by Augustin MacHugh, author of "Officer 666" and "The Meanest Man in the World," met with a most favorable reception at the Egan Little Theatre here, where it was presented last night. Occupying a principal role in the cast is May Collins, who it has been reported, is engaged to Charles Chaplin, the film comedian. Others include the author, Harland Tucker, Betty Ross Clark, Arthur Clare and Paul Duayne.

AL REEVES COMING BACK

Al Reeves has announced that he will return to the stage next season and work in his own show. He also stated at the same time that he had signed Ed Lee Wrothe for next season for his show.

BAN REPRESENTATION OF BOOZE

SAN FRANCISCO, April 25.—Not satisfied with the quenching of thirsts being prohibited, the California Legislature has placed a ban on the presentation in pictures, or on the stage of any place where intoxicating liquors might be sold, as well as the representation of them being consumed or sold. This new section to the Penal Code was introduced by Assemblyman Colburn. The text of it is as follows:

"Every person who in any theatre, motion picture house or any other place of amusement depicts, projects or displays a motion or stereopticon picture or representation of the interior of a saloon, barroom, public dance hall or other place where intoxicating liquors are sold or represented as being consumed or for sale, is guilty of a misdemeanor, and upon conviction shall be punished by a fine of not less than $300 nor more than $5,000, or by imprisonment for not less than three nor more than six months, or by both."

BELLE OF N. Y. FOR PHILLY

"The Belle of New York," which the Shuberts are reviving and which is now in rehearsal, will open at the Lyric Theatre in Philadelphia on May 2. After several weeks in that city it will come to New York for a run.

MANAGERS ATTENTION

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JEWELS LOST

Mr. Manager, Producer or Agent, if you lose the chance you now have to get us, you are losing two jewels. Tomorrow may be too late—some live wire agent will step in and the laggards will regret it. We need you and you need us; so we must get together and beat the other fellow to it. You all can use young people who have the goods. Definition by Webster of a jewel is, something precious and valuable; that's why we are jewels—we are valuable to any show.

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VI PENNEY

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MAE KELLY

DANCING, SINGING INGENUE FRENCH FROLICS

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VAUDEVILLE BILLS

(Continued from Page 23)

EDMONTON

Pantages—Mack & Williams—Cleveland & Downy—Joe Roberts—Foster's Pierrots—Dobbs, Clark & Baro—Making Movies.

CALGARY

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

GREAT FALLS AND HELENA

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

BUTTE

Pantages—Chas. & Mayme Butters—Hugo Lutgens—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

SPOKANE

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

WALLA WALLA AND NO. YAKIMA

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

SEATTLE

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

VICTORIA, B. C.

Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonnair—Paynton & Ward—The Liberty Girls.

VANCOUVER

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

TACOMA

Pantages—Four Pakdrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple Four—Shaw's Circus.

PORTLAND

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zulieka & Co.

TRAVEL

Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce, Duffet & Co.—De Michells Bros.—Rhoda's Elephants.

SAN FRANCISCO

Pantages—Gordon & Day—Engle & Marshal—Hugo Lutgens—Britt Wood—The House of David Band.

OAKLAND

Pantages—The Norvellos—Three Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

LOS ANGELES

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly.

SAN DIEGO

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Mariza Rehn—Quinn & Caverly—September Morn.

LONG BEACH

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

SALT LAKE

Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone Four—Sampsel & Leonhard Co.—Tom Kelly—Corelli's Circus.

OGDEN

Pantages—Rosa King Trio—Austin & Allen—Five Violin Misses—Primrose's Minstrels—Zelda Santley—Five Petrowars.

DENVER

Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ann & Beck—Downing & Davis—George Hamid Troupe.

W. V. M. A.

CHICAGO, ILL.

Logan Square (First Half)—McMahon & Adelaide—Weber & Elliott—Herman & Sherley—Chabot & Tortini—Tale of Three Cities. (Last Half)—Nora Jane & Co.—Ogden & Benson—The District School—Chas. Wilson—Roy La Pearl.

Empress (First Half)—Samaroff & Sonia—Alice Hamilton—Owen McGivney—Bill Robinson—Tuscano Bros. (Second Half)—Beatty & Evelyn—Ray Snow & Co.—Bevan & Flint—Seven Braces.

Lincoln (First Half)—Sebastian & Myra Sisters—Chas. Wilson—Olson & Johnson. (Second Half)—Morette Sisters—Elsie White & Co.—Max Bloom & Alice Sher—Roy & Arthur—Clifford Wayne Co.

Kedzie (First Half)—Follette's Monks—Gilbert & Saul—The District School—Joe Jenny Trio—Novelle Bros.—Gossler & Lusby. (Second Half)—Cook & Valdare—Conroy & Howard—Mack & Lane—Muldoon, Franklyn & Rose—Bob Hall—Bennett Sisters.

American (First Half)—Gertrude Newman—Will Stanton—Bob Hall—Wm. Brack. (Second Half)—Gilbert & Saul—Owen McGiveney—Montgomery & Allen—Brown, Gardner & Barnett.

BELLEVILLE, ILL.

Washington (First Half)—Dancing Kennedys—Bernard & Ferris—Old Black Joe Land. (Second Half)—O'Hara & Neeley—Nick Hufford.

BLOOMINGTON, ILL.

Majestic (First Half)—Connell, Leona & Zippy—Murray & Voelk—Ruffles. (Second Half)—Gertrude Newman—Hungarian Rhapsody.

CHAMPAIGN

Orpheum (First Half)—Oakes & Delour—O'Hara & Neeley—Hunting & Frances—Frank Wilcox & Co.—Nick Hufford—Ishikawa Bros. (Second Half)—Wynne & Carmen—Nevins & Mack—Neal Abel.

DAVENPORT

Columbia (First Half)—Roy & Arthur—Martelle—Hart, Wagner & Ellis—Emma Carus—Four Volunteers—The Black & White Revue. (Second Half)—Jerry & Gretchen O'Meara—Sebastian & Myra Sisters—Kimberly, Page & Co.—Mr. Leo Beers.

E. ST. LOUIS, ILL.

Erber's (First Half)—Elly—Sam & Blanche Ross—Imhoff, Conn & Coreen—Mack & Lane—Three Melvin Bros. (Second Half)—Dancing Kennedys—Green & Dean—Tracey & McBride—Claude Golden—Old Black Joe Land.

EVANSVILLE

Joe Melvin—Stanley & Birnes—Langford & Frederick—Lillian Walker—Choy Ling Hee Troupe.

TERRE HAUTE AND EVANSVILLE

Split.

ELGIN, ILL.

Rialto (First Half)—Ferguson & Sunderland—Jazzland Naval Octette. (Second Half)—Samaroff & Sonia—Harmon—Black & White Revue.

GALESBURG, ILL.

Orpheum (First Half)—Willa & Harold Brown—Saxton & Farrell—Welch, Mealy & Montrose. (Second Half)—Waters, Hopkins & Churchill—Powers & Wallace—Snell & Vernon.

GRANITE CITY, ILL.

Washington (First Half)—Resy & Powell—Maidie De Long. (Second Half)—Gordon & Delmar—Sam & Blanche Ross.

JOLIET, ILL.

Orpheum (First Half)—Leo Beers—Johnson, Baker & Johnson. (Second Half)—Ruffles—Hart, Wagner & Eltis—De Witt, Burns & Torrence.

KENOSHA, WIS.

Virginian (First Half)—Stone Trio—Chabot & Tortini—Webber & Elliott. (Second Half)—Will & Gladys & Abern—Bob Mills—Three Ankers.

PEORIA, ILL.

Orpheum (First Half)—Cook & Valdare—Tracey & McBride—Wynne & Carmen—Hungarian Rhapsody. (Second Half)—Connell, Leona & Zippy—Martelle—Imhoff, Conn & Correene—Chabot & Tortini—Hunting & Frances—Challen & Keke.

QUINCY, ILL.

Orpheum (First Half)—Waters, Hopkins & Churchill—Powers & Wallace—Snell & Vernon. (Second Half)—Willa & Harold Brown—Saxton & Farrell—Welch, Mealy & Montrose.

ROCKFORD

Palace (First Half)—Breakaway Barlows—Lucien Lucca—Mathews & Blakeney—Bevan & Flint—Bothwell Browne. (Second Half)—Jas. & Etta Mitchell—Ed. & Mack Williams—Hall, Erminie & Brice—Mullen & Francis—Bothwell, Browne & Girls.

RACINE, WIS.

Rialto (First Half)—Stine Trio—Storey & Clark—George Damarel & Co.—Roy La Pearl—Muldoon, Franklyn & Rose. (Second Half)—Tuscano Bros.—Emma Carus—Bill Robinson—Gossler & Lusby.

SPRINGFIELD

Majestic (First Half)—Sullivan & Mack—Elsie White & Co.—Claude Golden—Kimberly, Page & Co.—Montgomery & Allen—Frazer & Peck. (Second Half)—Kay, Hamlin & Kay—Sam & Blanche Ross—Wm. Sisto—Frank Wilcox & Co.—Dehaven & Nice—Oakes & Delour.

ST. LOUIS, MO.

Columbia (First Half)—Newkirk & Fayne Girls—Green & Dean—Ray Snow & Co.—Toyama Japs. (Second Half)—Elly—Bernard & Ferris—Murray & Voelk—Three Melvin Bros.

SOUTH BEND

Orpheum (First Half)—Roof Garden Trio—Bob Mills—Beatty & Evelyn—Nevins & Mack—Brown, Gardner & Barnett. (Second Half)—Sullivan & Mack—Renie & Florence—Frank Stafford & Co.—Joe Jenny Trio—Ishikawa Bros.—Billy McDermott.

TERRE HAUTE

Garcinetti Bros.—Byron & Haig—Boby Randall—Bigelow & Clinton.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Yen Wah—Alexander Sparks & Co.—Cy & Cy—Four Jacks and a Queen—Lawrence & Lyons—Bob Ferns & Co. (Last Half)—Herman & Young—Dawson, Lanigan & Covert—Josephine Hermon—Jean Gordon Players—Curtis & Fitzgerald—Adrian.

Victoria (First Half)—De Pierre Trio—Rose Valyda—Mr. & Mrs. S. Payne—Hawthorne & Cook—Kinkaid Kilties. (Last Half)—Alexander Sparks & Co.—Salle & Roble—Vardo & Noll—Four Jacks and a Queen.

Lincoln (First Half)—Wonder Girl—Albert Rickard—Howard & Craddock—Ming Toy. (Last Half)—Mills & Smith—Bob Ferns—Laurie Ordway & Co.—Fortune Queen.

Greeley Square (First Half)—Lynn Cantor—Jean Gordon Players—Jo-Jo Harrison—Gaby Bros. (Last Half)—McConnell & West—Albert Rickard—Lover's Lane—Howard & Craddock—Margot & Francis.

Delancey St. (First Half)—Kramer & Paterson—Barlow, Banks & Gay—Curtis & Fitzgerald—Van & Carrie Avery—Josephine Harmon. (Last Half)—Yen Wah—Tripoli Trio—Nobody Home—Jo-Jo Harrison—Flying Russells.

National (First Half)—Celia Weston & Co.—Odiva & Seals. (Last Half)—Kramer & Paterson—Rose Valyda—Cy & Cy—Odiva.

Orpheum (First Half)—Eddie Gingras & Co.—Sonia, Meroff & Co.—Rudinoff—Fox & Barton—Steed's Syncopated Sextette. (Last Half)—Wonder Girl—Lawrence & Lyons—Lee Beggs & Co.—Hawthorne & Cook—Kinkaid Kilties.

Boulevard (First Half)—Herman & Young—McConnell & West—Lester, Bernard & Co.—Mills & Smith—Dawson, Lanigan & Covert. (Last Half)—Three Martells—Sonia, Meroff & Co.—Rudinoff—Miner & Evans—Society Symphony.

BROOKLYN

Metropolitan (First Half)—Margot & Francis—Tripoli Trio—Laurie, Ordway & Co.—Adrian (Last Half)—De Pierre Trio—Lynn Cantor—Lester Ber-

(Continued on page 31)

FRED **JARVIS and HARRISON** FREDERICA

"LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings. Next week, Minneapolis.

ORCHESTRA NEWS

STRIKE NARROWLY AVERTED

A strike by the musicians of the National Symphony Orchestra was barely avoided last Saturday, when Bodansky's hundred musicians suddenly refused to go on the stage at Carnegie Hall to play a concert there, for a program under the direction of Erno Dohnanyi. The musicians required immediate settlement of demands amounting to $5,000.

These demands were made for the payment of $5 a man for each of the ten extra rehearsals held by William Mengelberg last January, February and March. A committee of the union, which was present, said that the matter had been already referred to the head of the federation, who had decided in favor of the men.

For a while it appeared as though the concert would have to be called off, until Manager S. E. Macmillen told the musicians that he would again put their case before the National Symphony board of directors, and promised them a final answer for this week, when last Saturday's concert is to be repeated.

MUSICIANS HAVE GOLF CLUB

CHICAGO, Ill., April 25.—The Chicago Musicians' Golf Club, said to be the first American organization of its kind, made its debut here last Thursday when a handicap tournament was held on the Harlem course. Charles Hudson has been appointed president of the club. The musicians organized their club last year. They have challenged all comers, especially the golf club, which is composed of vaudeville actors and those who are also members of the theatrical managers and agents teams. Next week the musicians will meet the vaudeville team, and the following week arrangements have been made for a tournament with the vaudeville booking managers.

WALKER REPRESENTS BANDS

Harry Walker has consummated a deal whereby he will be the exclusive representative in the United States of the Royal and the Blue and White Marimba Bands of Guatemala.

The Marimba bands made their business arrangements with Walker through Patrick Mayo, an attorney in Washington, D. C., and will be seen in vaudeville in the near future.

RAY MILLER AT BEAUX ARTS

ATLANTIC CITY, N. J., April 25.—Ray Miller and his Black and White Melody Boys, recently with the Ed Wynn Carnival, are the main attraction at the Beaux Arts here, and are meeting with their usual phenomenal success. A very enjoyable evening can be spent by listening to the melodies these boys play, which is incomparable.

ROGERS AT THE ROOSEVELT

CHICAGO, April 25.—Harry Rogers has been appointed musical director of the new Roosevelt Theatre on State street. The Roosevelt was thrown open by the Ascher Brothers on Saturday afternoon and was crowded the entire day.

AL STARITA POPULAR

BOSTON, Mass., April 25.—Al Starita, leader of the orchestra which is playing at the American House here, is gaining quite a reputation because of the good work done by his orchestra.

VIOLINIST OPENS OFFICE

Eugene Barron, formerly violinist at the Knickerbocker and Astor hotels and now associated with Arthur Kraus, will open a booking office in the new State Theatre building.

IULA AT THE RIVOLI

Robert Iula has been engaged as director of the big orchestra at the Rivoli Theatre, Baltimore.

BOSTON SYMPHONY LOSING

BOSTON, April 25.—A deficit for the season just closing, amounting to $131,389, has been announced by the directors of the Boston Symphony Orchestra. This is more than double that of the last year, which was $54,931. The orchestra is now heavily in debt, and it is said that nothing but the most drastic measures can ensure its continuance. Affairs of the organization have not been going any too well since the death of Henry L. Higginson, its founder, and have now apparently reached a climax.

The orchestra had never been self-supporting, but had almost reached that stage when Karl Muck, the conductor, was dismissed with the World War. After that the annual deficit began to increase.

The directors admit that either the society patrons must subscribe a fund large enough not only to wipe out the deficit, but to virtually guarantee the expenses for the coming season, or the orchestra will have to be abandoned.

BIG FUND FOR BAND

CHICAGO, Ill., April 25.—Chicago is driving forward in an effort to secure a fund of $125,000 to defray the expenses of the Chicago Band for the 1921-'22 season. The band, which is now in its eleventh year, is known for its free concerts, playing throughout the various parks of this city during the Summer months. William Weil is the conductor. $15,000 has been guaranteed by the acting and theatrical profession.

ROCHESTER ORCH. IN DISCORD

ALBANY, April 23.—One of Rochester's prominent orchestras will have to play in "discord" because Charles J. Hughes, one of its members, will be extradited to Maryland under an order signed yesterday by Governor Miller. The attorney for Hughes told the Governor that Hughes plays an important instrument in the orchestra and if the order were granted the orchestra would have "to play in discord."

VAN SHILLAGH AT SHELBOURNE

Baron Edward Van Shillagh and his Monte orchestra opened the season at the Hotel Shelbourne, Brighton Beach, Friday night. An entirely new program of syncopated melody was introduced by Van Shillagh and his ensemble of ten musicians who played many dance numbers. The orchestra came to the Shelbourne direct from a tour of the cities between New York and the Coast.

HENRY GOES TO ATLANTA

Fred Henry and his syncopated orchestra have left New York for Atlanta, Ga., where they have been engaged to play at a club. They have just closed a season in Miami, Fla., and on the completion of their engagement in Atlanta will go into vaudeville with an act to be done by Kitty Henry and Charles Irwin.

IT TAKES A MALE TO LEAD 'EM

The Woman's String Orchestra had its seventh annual concert last Thursday afternoon in Aeolian Hall, conducted by Sander Harmati, of the Letz Quartet. Forty women make up the major portion of the orchestra, which is an outgrowth of the Woman's Orchestra Club.

FILMS IN TOWN HALL

Motion pictures will be shown in the Town Hall during the summer months, the hall having been leased to Wendell McMahill a producer for that purpose.

In the summer, lectures and concerts are few and in order not to have the hall dark, the innovation was decided upon.

The total cost of the Town Hall, according to a recently issued circular, was $1,400,000. Of this total $300,000 was subscribed prior to Jan. 1, 1921; $500,000 is needed to pay present indebtedness on outside mortgages and to complete the upper two floors, and $600,000 to cancel mortgaged indebtedness.

NEW ACTS AND REAPPEARANCES

CARLYLE BLACKWELL & CO.

Theatre—*Colonial.*
Style—*Comedy sketch.*
Time—*Twenty-one minutes.*
Setting—*Interior in "two."*

An attorney in his office is greeted by a young fellow who has been away for some time and returns to the city of Bridgeport to devote his time to the painting of pictures.

He describes to his lawyer friend a young girl that he has just seen in the car with a wealth of bronze tresses and a lavender veil. The lavender veil is mentioned several times.

The young art enthusiast, played by Carlyle Blackwell, begs the attorney to let him interview the next client coming in for a divorce which the attorney refuses as being unesthetic. A phone rings and the attorney is called away which gives the art enthusiast, who has a desire to pry into family skeletons, his chance.

The phone rings again and a few minutes after Blackwell's instruction to send her right in, the girl previously referred to, makes her appearance. The young girl was dressed in a beribboned costume of lavender and a lavender hat; she also wore gray slippers and gray stockings, but the lavender veil was not visible, nor did we note the bronze tresses. Perhaps she took off the veil!

Her business with the young fellow whom she took to be an attorney, was to see about getting a divorce for a friend. The young fellow, pretending to be the attorney, asked the girl to tell her story about her friend, which he mistook for her own story, because the real lawyer, his friend, had told him clients always asked about divorces in the third person. The story didn't unfold very much with the exception that three children were spoken of as being of the ages eight, six and four.

During the talk, they are interrupted by an old fellow and the girl is asked to wait in a side room as the elderly man is in a hurry. He launched into quite a line of talk about family relationship and a lot of other things that could not be followed with any understanding due to the fact that he had primarily failed to state his business. The one line used at the end of the talk about wanting to make a will would have, if used at first, made it all much clearer. The old man disinherits the nephew because he has not married and begotten children. The nephew is the young art enthusiast, but although the nephew discovers this, it is unknown to the uncle. In order to stop the old man from giving his money away to "Fatherless Indigent Tobacco Growers," the nephew decides to act fast. He pushes the old man out, calls in the girl, proposes to her, finds out she is not married, has no children and was really speaking for her friend. He makes love and decides to marry her anyway, calls back the old man, when the relationship is inadvertently revealed by a chance remark of the girl.

The old man finally tears up the will and he asks about the children and the bridegroom-to-be, says "Uncle, leave that to us."

The girl was good as was the uncle, the small bit, the attorney carried few opportunities and Blackwell made as much of the part as was possible.

ESTELLE AND ROY

Theatre—*Crotona.*
Style—*Aerial acrobatic.*
Time—*Twelve minutes.*
Setting—*Full stage (special).*

Man and woman, both of good appearance, in a snappy routine of work on the rings. Acrobatic work is also included. The act is a good opener.

YORK AND MAYBELLE

Theatre—*American.*
Style—*Comedy, singing, dancing.*
Time—*Thirteen minutes.*
Setting—*"One."*

A brunette of decided type, in a gown of silver brocaded heavy pink, cut at the bottom in scallops and lined with green, wearing white stockings and silver slippers and a crownless hat of green ostrich plumes ornamented with a rhinestone buckle at the left side of the back, made her appearance; she wore a diamond-studded wrist watch on a black ribbon on her left wrist and a gold bracelet on her right arm.

She opened the act with a number but was interrupted by the man, a nut comedian, and a good one, who had them in hysterics in a very short time. He did one bit so old that it is new, and it got a good laugh. "On the square, you're the plainest girl I ever saw," with the various props, hasn't been seen by the writer since Harry Budd did it many years ago; it went for a big laugh.

With red false whiskers and a hat, some punch laughs were obtained by the comedian and a travesty recitation, which went from the sublime to the ridiculous, was a laugh.

The girl returned in a backless costume, displaying pretty shoulders. The bodice was of solid fish-scales and from the waist line in the back, a panel of solid fish-scales depended. A garland of flowers ornamented the skirt in front, and grey stockings and slippers were worn.

Some talk followed which was funny and the girl then did a gracefully executed dance, the man meanwhile doing comedy and hard falls.

The girl went to the wings for a brown ostrich plume fan and put over a published ballad to a very decided hand.

Subsequent to her exit, the man reappeared in a woman's dress of garnet velvet, cut low in the back and ornamented in the front with a large tassel of green spangles. He wore a wig and goggles and travestied the ballad; again the audience was in an uproar, a couple of women in the audience becoming hysterical.

The third change in which the girl appeared was in men's black trousers, with a denim blue blouse and black velvet Tam such as artists in the Latin Quartier of Paris wear. She looked very classy and neat in this outfit.

A song by the girl followed with the man doing falls that sent them over to a "riot," stopping the show, which is some feat on the roof. H. W. M.

KALE AND INETTA

Theatre—*Proctor's 125th Street.*
Style—*Song and dance.*
Time—*Twelve minutes.*
Setting—*One.*

A man and woman with a turn entailing some singing, native Hawaiian dances, and music. The man enters before a drop in one and opens with a published ballad on a one string violin. "My Honolulu Girl" is then sung by the woman in a native Hawaiian costume. Both of them appear as if they might be products of that part of the globe. For a close the duo play a medley of published and Hawaiian numbers, the male member of the team manipulating an Hawaiian guitar, while the woman plays a ukelele. She also does a native dance to a good hand. The act runs smoothly and offers enough variety of entertainment to meet with the fancy of auditors at the popular houses.

J. Mc.

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MELVILLE'S SUIT ADJOURNED

AUBURN, N. Y., April 23.—The legal action brought by Emil Melville, the "Marvelous Melville" of circus fame, against his wife, now Mrs. H. E. Minor, of Interlaken, Seneca County, was adjourned by Judge Turner of this city, acting as referee, until May 20. Melville is trying to recover $65,000 which he claims to have sent to his wife during the twenty-five years of their married life. He says he sent her this amount in sums from $50 to $100 a week while he was traveling with circus and other amusement companies.

These sums, which were in addition to the living expenses needed by Mrs. Melville, date back to 1896, but the account books containing the entries were lost when an old desk was sold, and cannot now be located. Startling evidence is expected when the case is brought up in court next month.

PALISADES PARK OPENS SAT.

The Palisades Amusement Park will open its new Summer season on Saturday, April 30. The resort, which is situated on the Jersey shore of the Hudson, opposite 128th Street, will remain open every day and evening until September.

Several new attractions have been installed by the Schenk brothers at a cost of $500,000. One of these new features is a water ride, called "Venice." Another is a new fast ride erected on the cliffs of the Palisades, called "The Comet."

DANCING TO BE CENSORED

ALBANY, April 20.—The dancing in New York City public dance halls will be supervised and regulated by the city license department under the Cotillo bill signed tonight by Governor Miller. The Senator and the Governor both agree that the "toddle," the "camel walk," and similar dances should not be permitted.

COULDN'T ACCOUNT FOR LIQUOR

Oliver Morosco was fined $100 by Judge Chatfield in the Federal Court in Brooklyn last week for having ninety-two bottles of liquor, released from bond prior to the passing of the Volstead Act, in the cellar of his home at Great Neck, L. I. The court also ordered that the liquor be seized and given to hospitals.

Mr. Morosco, in his answer to the complaint, said that he had been away from home for five weeks, and that the liquor must have been left during his absence from the house. This explanation surprised the judge, who declared that it was a strange thing for a man to find liquor in his cellar these days without being able to explain how it got there.

Assistant Federal Attorney Colling disclaimed any knowledge of the case aside from the facts stated in the complaint.

ROBBINS STOCK FOR TORONTO

E. H. Robbins has been booked through the office of Jenie Jacobs to open in Toronto May 9 with the Robbins Players. Other members of the company are Richie Ling, John Daly Murphy, Romaine Callender, Tom E. Jackson, Graham Velsey, Elmer Buffum, David Rogers, Percy More, Rena Carruthers, Helen Travers, Mary Dorsey (niece of the Governor of Georgia), Mildred Wayne, Olive Meehan and Audrey Hart.

Roland Young and Lorna Val Volare have each been booked through the same office to play three weeks with the Robbins Players.

Mr. Robbins has also arranged to do three new plays in conjunction with Mr. Broadhurst in New York next year.

JANE CURTIS MARRIED

Jane Curtis, formerly of the Curtis Trio, was married April 9 to S. E. Tabachnick, a New York manufacturer.

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BASEBALL
National League
New Yorks at Home
With Boston
April 29, 30—May 1, 2.

FILM FLASHES

D. W. Griffith will start work on the production of "Faust" shortly.

Lucy Fox has signed a contract to play in Pathe features for a year and a half.

Adolph Oss, the French producer, is now Famous-Players Lasky's representative in France.

Julius Singer, manager of the Reelcraft's New York exchange, is confined to his home with illness.

J. Barney Sherry has been engaged to play an important role in "Back Pay," a Fanny Hurst story.

Lou Tops, known in vaudeville for h act, "Tops and His Pets," has been signed to work with Bates.

"Scoop" Selig, for several years with William S. Hart, is now publicity director for William N. Selig.

Franklyn Farnum is going to Tulsa, Okla., to make a series of six specials for the Westart Film Company.

Albert E. Gray, general manager for Griffith, sailed for Europe last week with a print of "Dream Street."

Larry Semon's next comedy offering will be "The Rent Collector," and will be released through Vitagraph.

Herman J. Jans, president of the Jans Pictures, Inc., will return from the Coast to New York next month.

Harry Levey will discuss "How Movies Are Made" before the Poor Richard Club, in Philadelphia on April 28th.

Strand Features, Inc., of Detroit, have acquired a franchise for the Synchonized Scenarion Music Co., Chicago.

Mr. and Mrs. Carter de Haven have begun the picturization of "My Lady Friends" at the Louis B. Mayer studios.

Samuel Goldwyn is expected back in New York next week after a tour of Europe which has taken several months.

Maclyn Arbuckle, star of the legitimate stage, will soon be seen in "Squire Phin," adapted from Holman Day's story.

Albert Capellani, who directed "The Inside of the Cup," sailed for New York from Europe April 20th on the Adriatic.

Winifred Westover has been booked through the office of Jenie Jacobs to play in the productions of the Jans Film Co.

Cosmopolitan Film Company of Boston has purchased the New England rights to the Fine Arts feature, "Up in Mary's Attic."

Frank Sutton, publicity man of Special Film Import, Ltd., of Montreal, has resigned and is being succeeded by Frank Arrowsmith.

Huntley Gordon and Edith Lyle have been added to the cast of "Enchantment." Marion Davies will be seen in the leading role.

Louise Glaum has just finished work on "I am Guilty," a J. Parker Read, Jr., production. Associated Producers will release it.

Matt Moore and Seena Owen will soon be seen in "Back Pay," a picturization of Fannie Hurst's story. Frank Borzage will direct it.

Peter B. Kyne, author, has been engaged by the Universal Picture Company to write a series of original western stories for Harry Carey.

Mary Miles Minter, Realart star, will take a brief vacation in Europe sometime in June. She will be accompanied by her mother and sister.

"Taxie," the canine wonder, who last week was presented at the Palace Theatre by Ed Allen will soon be seen in a Vitagraph picture production.

"The Girl in the Taxi," featuring Mr. and Mrs. Carter De Haven, will soon be released through First National. Lloyd Ingraham directed.

Baker and Paterson, architects of Scotts Bluffs, Neb., are drawing up plans for the construction of a new motion picture theatre in Gehring, Neb.

"Proxies," the latest Cosmopolitan production to be released through Paramount, was shown at Sing Sing Prison on April 13 before 1,100 prisoners.

Kay Laurell, who is now appearing in "Ladies' Night," will be seen shortly in a special film called "Lonely Heart," from a story by Edgar Selwyn.

W. W. Hodkinson, head of the corporation which bears his name, has returned to New York after a three months' trip around the United States.

Thomas Meighan has started work on his next picture, "Cappy Ricks," adapted from the stage success. Agnes Ayres will be seen playing opposite him.

Tom Santschi is soon to be starred in another series of eight out-of-doors pictures. They will be produced by Cyrus J. Williams and will be released through Pathe.

George Loane Tucker, producer, has started work on his forthcoming picture production which is being filmed in Hawaii. It will be released through Paramount.

E. K. Lincoln and Seena Owen will be seen playing the leading roles in the Cosmopolitan production, "The Woman God Changed." Donn Byrne wrote the story.

A new motion picture house is to be erected at 1569 First Avenue, New York, the plans of which are being prepared by Eugene Schoen, 282 West Fourth Street.

"The Auction Block," the ninth chapter of the new Pathe serial, "The Avenging Arrow," starring Ruth Roland, has been scheduled for release the week of May 8th.

Lloyd Ingraham, who recently has directed Carter de Haven's pictures, is enjoying the distinction of having made 26 feature productions within the past three years.

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, will return to New York on May 1, after a European trip which included England, France, Germany and Italy.

Joe Brandt, G. H. Davis and Harry J. Revier are named as the incorporators of the newest independent concern in California, which is the Quality Film Productions, Inc.

Mae Murray, who recently made a personal appearance in conjunction with her picture, "The Gilded Lily," used "Amorita," a Sam Fox publication, to one of her Spanish dances.

Eileen Sedgwick who will be seen playing the leading role in a serial to be known as "The Terror Trail," has left the cast for a short period in order to undergo an operation for appendicitis.

Frank Monroe, now appearing in "Three Live Ghosts," at the Nora Bayes Theatre, will have an important role in "Torchy's Frame Up," a new comedy which is being produced by Master Films, Inc.

"Little Elinor," by Adele Hendricks, the first of a series of two-reel comedies to be done by the Lawhun Productions, will be finished soon at the Lawhun Studios, 142 East 25th Street, New York City.

Eddie Lyons, comedian, arrived in New York last week on a brief stay. While in town Mr. Lyons will have arrangements made whereby he will produce a series of short comedies of a high class nature.

Rudyard Kipling's first Pathe picture, "Without Benefit of Clergy," is now complete. The cutting and assembling of the film is now in progress at the Brunton Studios, and will be released early in May.

William A. Page, of the William Fox firm, will sail for England on the Mauretania, May 12th, taking with him, "A Connecticut in King Arthur's Court," and "The Queen of Sheba," which will be shown in London and Paris.

The Mount Olympus company has established a West Coast office in the Pacific Finance building, Los Angeles, with Halsey H. Tower in charge, and another at 122 So. Michigan Boulevard, Chicago, with William H. Engelman as manager.

Norma Talmadge has been voted their favorite actress by the seniors of the Sheffield Scientific School at Yale. She received 39 votes to 2 for Julia Marlowe who has been voted the favorite actress by more Yale classes than all of the other American actresses combined.

Art Bates, who appeared with many of the leading fun-makers in the old Essanay comedies, has signed a contract with th Mount Olympus Distributing Corporation to appear in the "Dizzy Dumbell" comedies, a new series soon to be released for the states rights field.

Mrs. Lydig Hoyt, regarded as one of the most beautiful women in New York society and who has appeared in numerous society plays and tableaux, will make her bow on the screen with Norma Talmadge in "The Wonderful Thing," a comedy in which Jeanne Eagles played last year.

Mary Miles Minter has just finished, "Don't Call Me Little Girl," her latest picture which is to be released through the Realart Pictures Corp. The cast will include Edward Flanagan, who at one time was a member of the well-known vaudeville team of Flanagan and Edwards.

Master Billy Thompson, now playing in vaudeville, has been engaged by Arthur Donaldson for a series of two reel comedy dramas. Willard King Bradley has been signed to write the continuities and has already finished three of the stories, "Colonels Two," "Pirate Bold," and "A Baby Wanted."

The Cole Motor Company of New York has fitted up a miniature motion picture theatre on the second floor of its showroom at 1804 Broadway to demonstrate the workings of their latest models. Prospective customers will sit comfortably while the salesman points out the features of the cars on the screen.

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FILM MEN ASK YEAR'S TIME

ALBANY, April 26.—A large delegation of motion picture men appeared at the public hearing on the motion picture bill, which passed both branches of the Legislature, held before Governor Miller in the Executive Chamber today.

Although keenly in favor of the measure himself, as evident from his emergency measure to the Legislature urging the passage of the bill before adjournment, the Governor consented to the hearing so that the opposition might have the opportunity to file their protests.

At the hearing the executives of the leading companies presented a concrete plan to prevent in the future any objectionable matter from appearing on the screen. Among those who spoke against the measure were Augustus Thomas, representing the Authors' League; William A. Brady, representing the producers and distributors of motion pictures, and Gabriel L. Hess, chairman of the Censorship Committee of the National Association of the Motion Picture Industry.

One of the things brought to the attention of Governor Miller was the action taken by the women of Ohio where the Parent Teachers' Association and the Congress of Mothers of that State have adopted resolutions condemning politically controlled censorship.

The picture men said that it would be no more than a matter of fair play that they at least be granted an armistice of a year in which to work out their own plan of censorship. Should they fail to make good their promise to remove and keep objectionable matter from the screen in the advent of the Governor granting such an armistice they agreed that they would be perfectly willing to accept legalized censorship.

YIDDISH CIRCUIT STARTS

A Yiddish theatre circuit has been organized under the management of Edwin A. Relkin, which began operations on April 23, the first day of the Passover. The circuit will operate from April 23 until about June 19; and it is planned to play in all the principal cities of the United States and Canada. The circuit will give employment to over one hundred Yiddish performers.

The companies already organized and the theatres at which they will play are:

Bores Thomashefsky and company, at Arch Street Theatre, Philadelphia, Pa.; Bessie Thomashefsky and company, at Grand Opera House, Boston, Mass.; Leon Blank and company, at Globe Theatre, Cleveland, Ohio; Maurice Schwartz and company, at Palace Theatre, Chicago, Ill.; Sigmund Weintraub and company, at Liberty Theatre, East New York; Jacob Silbert and company, at Queen's Theatre, Winnipeg, Canada; Mr. and Mrs. Jacobs and company, at Monument National Theatre, Montreal, Canada; Julius Nathanson and company, at New Detroit Opera House, Detroit, Mich.; Clara Rafalo and company, touring New England cities; Nathan Goldberg and company, at Lenox Theatre, New York City.

DISMISSED ON ASSAULT CHARGE

Cyril Carrol, son of the late John F. Carrol, at one time deputy leader of Tammany Hall, was dismissed on a charge of simple assault by Magistrate Sweetser in the West Farms Court Sunday morning after having spent the night in the Bronx Park police station. The complainant against him, a young woman, who described herself as Betty Ross, of the Hotel Rutledge, and said that she was a motion picture actress, failed to appear in court. Shortly after the complaint was dismissed, the young woman began to call up newspaper offices, and said that she had not been able to go to court because of injuries received at the hands of Carrol in an automobile on the Boston Post Road.

Carrol and his companions related stories similar to those told by Miss Ross and her friend, Laurette Collins, also a movie actress, but denied that Miss Ross had been struck. Miss Ross said she would not be able to leave her room for two weeks, because of a broken nose and other injuries, but the official report of the ambulance surgeon, who attended her at the time of the alleged fracas, stated that she had a dislocated cartilage.

According to the police accounts, the party had gone to the New York Athletic Club house at Travers Island, and were on the return trip when the trouble started over trivialities. Miss Ross claims that Carrol pulled her hair and slapped her. She says that she left the car at 225th street of her own volition. Patrolman Loewer, of the Wakefield police station, heard the argument and came up at this point.

He took Carrol to the station house, where Miss Ross lodged a complaint of simple assault against him. They were accompanied by Miss Collins and Thomas A. Reddy, a director in Selznick Pictures, and a friend of Carrol. Reddy was unable to obtain the $500 bail for Carrol, so the latter had to spend the night in the station.

Carrol and his friends denied that Miss Ross had been roughly treated, and added that she "pulled the swoon" when she saw the policeman approaching. They also said that they had called the ambulance immediately to prove that Miss Ross had received no injuries.

REALART TEAM WANTS GAMES

The New York exchange of the Realart Pictures Corporation, 130 West 46th street, last year's champions of the theatrical business, has reorganized its baseball team for the season, and is looking for games with teams in the amusement business. The team will open its season with the First National Exchange of New York at Van Cortlandt Park, Saturday, May 7. Communications should be addressed to Irving I. Berg, this season's manager.

"BELLE OF N. Y." IN LONDON

LONDON, April 24.—"The Belle of New York," which was presented at Wimbledon during Holy Week by J. Bannister Howard's company, played to capacity business.

TALKING PICTURES ARRIVE

The talking motion pictures have arrived at last. The dream which every inventor nourished, which Edison turned into fact only to fail because of lack of proper synchronization, has been realized. The inventor is Orlando Kellum, of California. The rights to his invention have been acquired by a corporation, Talking Motion Pictures ,Inc., which has leased the Town Hall for the Summer, and which promises to give New York its latest novelty sensation.

The "talkies" were tried out in vaudeville long before the inventor from California had perfected his invention. But they failed there, as they failed even when the wizard Edison had put thought and time to the work. The action on the screen and the voice could never be brought to work simultaneously, and each time the plans for talking motion pictures had to be abandoned.

According to the announcements concerning this latest effort, voice, feature and gesture "get across" simultaneously. The voice has none of the mechanical timbre that is a defect of all phonographs, and seems to come straight from the lips of the figure on the screen. The voice, however comes from a grating just underneath the screen—the phonographic horn being placed against the grating.

There is no limit to the length of the speech that may be delivered by the "talkies," for the recording apparatus includes a device by which a new wax disc is started without interruption as the old one is exhausted.

BRADY TO PRESENT 2 NEW PLAYS

William A. Brady will shortly present two plays out of town for their opening performances, featuring Alice Brady and James Crane. He has also arranged to have Jessie Bonstelle try out a play for him during her stock season in Detroit.

Miss Brady's new vehicle, "Drifting," is the work of James Colton and Daisy H. Andrews. Miss Brady will play in "Drifting" for one week only at this time at the Majestic Theatre, Brooklyn, beginning May 2. James Crane will open in "Personality" on May 16 at the Globe Theatre, Atlantic City. Jasper Ewing Brady and Philip Bartholomae are the authors of "Personality." Miss Bonstelle will try out "Silver Weddings," a play from the French of Paul Geraldy, which played successfully at the Comedie Francaise, Paris.

PERFORMERS SAIL

LONDON, April 23.—Dorothy Ward and Shaun Glenville sailed Saturday for America on the R.M.S. *Mauretania*. They have been engaged by the Shuberts to star in one of their spring productions.

FLASKS FLEE AT FAKIRS' BALL

Theatrical performers who flitted here and there at the annual costume ball held by the American Society of Fakirs at the Commodore Hotel last Friday night were let in on a new act that might be styled "Frisking Their Flasks." The inciting action might be said to be prohibition, and the author of the turn any guy with a thirst. Any way, the performers who were there didn't care very much for it, as was attested by the panning it received among the artists who were in on it.

The Fakirs, as is generally known, is an organization of brush wielders who are as much set against things prohibitory as a fast ball pitcher is against Babe Ruth. Among the 2,000 who attended their affair were any number of performers. Inasmuch as they went to enjoy themselves, and not to entertain, they carried with them a liquid refreshment that is becoming scarcer than hens' teeth in a dentist's parlor. That is, most of them brought this prohibitory fluid. Desirous of getting the lay of the land, they parked the flasks in their overcoats in the check room.

One look at the costumes in which some of the maidens were disporting on the ball room floor was enough to give them a thirst, and the flask hounds doubled back to the check room. One after another they procured their coats. In a few moments loud wails of anguish were heard. The flasks were gone. Of course, they accused no one of taking them. However, several coat room boys acted as if they were doing a wire act.

ANTI-BLUE LAW LEAGUE FORMED

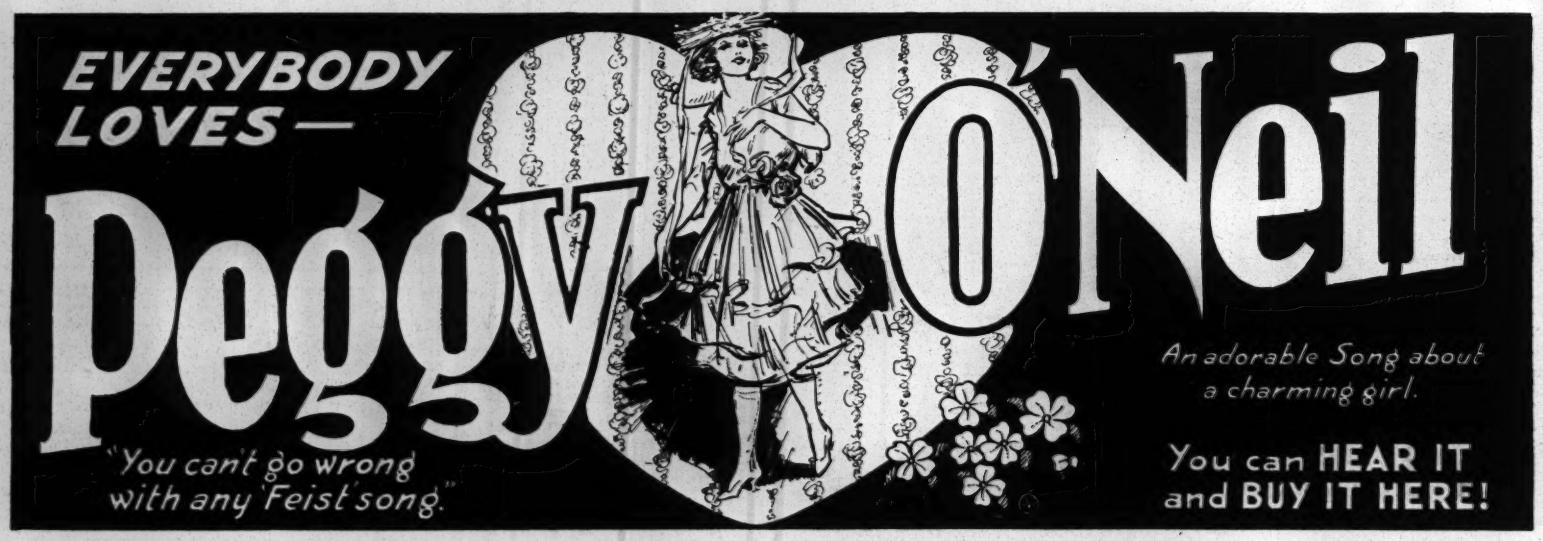
The American People's League, an organization whose purpose is the fighting of government "blue-laws," was formed on Monday night at a meeting held by over 500 people at the Hotel Commodore. The demonstration was attended by rabbis, pastors, men of the United States Army and Navy, a State Governor, and hundreds of others in all walks of life.

Governor Edwards, of New Jersey, made the opening speech of the meeting, in which he sounded the keynote and slogan of the new organization. This was declared to be for the purpose of nullifying "the plans of the misguided proponents of the blue-laws."

The question at issue was designed in the foreword of the committee which said in part: "We challenge the right of any group of citizens to impose their own conception of the manner in which the individual should live his daily life, pursue his own happiness, regulate his private conduct, insofar as these privileges are not abused in a way to offend the ideals which have become characteristic of American conduct."

SCENERIES

That will put your act in a class by itself. Lowest prices and delivery at shortest notice. RUSSIAN ARTS & CRAFTS STUDIOS, 47 W. 49th St., New York City. Tel. Circle 2486.


EVERYBODY LOVES—
Peggy O'Neil
"You can't go wrong with any 'Feist' song."
An adorable Song about a charming girl.
You can HEAR IT and BUY IT HERE!

VAUDEVILLE BILLS

(Continued from Page 28)

nard & Co.—Fox & Barton—Steed's Syncopated Sextette.

Fulton (First Half)—Lover's Lane—Wilson & McAvoy—Three Martells. (Last Half)—Ed Gingras & Co.—Barlow, Banks & Gay—Mr. & Mrs. S. Payne—Tilyou & Rogers.

BALTIMORE

Work & Mack—Geo. Gifford—Connors & Bohyne—Musical Buds.

BOSTON

(First Half)—Paul & Paulins—Pingress & Dwyer—Leonard & Porray—Al H. White & Co.—Chick & Tiny Harvey. (Last Half)—3 Cliffords—Steve Freda—Davis & McCoy—Toy Shop—Amoros & Jeanette—Hera & Preston.

FALL RIVER

(First Half)—3 Cliffords—Steve Freda—Toy Shop—Amoros & Jeanette—Hera & Preston. (Last Half)—Paul & Pauline—Leonard & Porray—Al H. White & Co.—Chick & Tiny Harvey.

HAMILTON

(First Half)—Juggling Ferrier—La Rose & Lane—Martin & Courtney—Dolly Dumplins—Bergman, Murray & Nicolai. (Last Half)—King Bros.—Helene Davis—Harry Brooks & Co.—Swartz & Clifford—6 Musical Nosses.

HOLYOKE

(First Half)—Helen Yackley—Coffman & Carroll—Lee Beggs & Co.—Salle & Robles—Society Symphony. (Last Half)—Bollinger & Reynolds—Garfield & South—Fred Weber & Co.—Jarrow—Holiday in Dixie.

MONTREAL, CANADA

Sterling Rose Trio—Al Lester & Co.—Overseas Revue.

PROVIDENCE

(First Half)—Rose & Dell—Ryan & Weber—Davis & McCoy—Harold Selman & Co.—Halley & Noble—Kaisha & Co. (Last Half)—Esther Trio—Chas. Calvert—Pingres & Dwyer—A Modern Diana—Dixie Four—6 Virginia Steppers.

SPRINGFIELD

(First Half)—Esther Trio—Chas. Calvert—A Modern Diana—Dixie 4—6 Virginia Steppers. (Last Half)—Rose & Dell—Ryan & Weber—Harold Selman & Co.—Halley & Noble—Ksiaha & Co.

TORONTO

Loew's—Gorgalis Trio—Berry & Nickerson—Bernard & Meyers—Maurice Samuels & Co.—Howard & Lewis—Chapelle Stenette & Co.

Uptown (First Half)—King Bros.—Lowry & Raynor—Helene Davis—Harry Brooks & Co.—Swartz & Clifford—6 Musical Nosses. (Last Half)—Juggling Ferrier—Cortez & Ryan—Freed & Green—Martin & Courtney—Dolly Dumplins—Bergman, Murray & Nicolai.

WASHINGTON, D. C.

Summers Duo—Chas. Gibbs—Geo. Randall & Co.—Tappan & Armstrong—Clark's Hawaiians.

WINDSOR, CANADA

(First Half)—Alvin & Kenny—Lou & Grace Harvey—Stradford Comedy 4.

LONDON, CANADA

(First Half)—Winter Garden 4—Jimmy Lyons—Mr. & Mrs. Walter Hill. (Last Half)—Alvin & Kenny—Lou & Grace Harvey—Stradford Comedy 4.

BURLESQUE NEWS

(Continued from Page 14)

"HITS AND BITS"

(*Continued from page* 14)

other. Not being satisfied then, the audience called for another. Miss Coate knows how to put her numbers over. It's the clever way she does it, more than the songs she sings. She knows how to sell her songs and she does it. She was a young riot.

Watson had his "Dr. Shinem's Sanatarium" scene and did it in his usual comedy way that kept the audience in a fine humor.

There are a number of pretty girls in the chorus and they work well in prettily arranged numbers. The scenery is in good condition and pleasing in color scheme.

"Hits and Bits" is a fine comedy show, has principals who can sing and specialties worth seeing. SID.

BURLESQUERS MARRY

Harold Whalen, formerly of burlesque, but this season with the "Song Shop" in vaudeville, and June Conley, formerly of the "Step Lively Girls," were married in San Antonio, Tex., on January 14. Mrs. Whalen is now with the "Song Shop."

HARRY HEDGES IN HOSPITAL

CINCINNATI, O., April 23.—Harry Hedges, former manager of the Olympic, this city, is in the General Hospital here, in a serious condition. He would like to hear from his friends.

HILLS AND WILD FOR VAUDEVILLE

Harry Hills and Billy Wild of the "Tittle Tattle" Company will open in vaudeville in a new act next week around New York.

BIXLEY & HANSCOM IN VAUDE

Edgar Bixley and Frank Hanscom of the "Parisian Whirl" this season opened this week in a vaudeville act.

WHITE & ULIS AT COLUMBIA

White and Ulis, of the "Follies of the Day," played the Sunday concert at the Columbia last Sunday.

McENELLY AT FOOT GUARD HALL

The McEnelly Singing Orchestra is furnishing the music for the big dances at Foot Guard Hall.

WELLS WRITING FOR VAUDEVILLE

Billy Wells is writing a new act for Scott and Christie, who are in vaudeville.

WATSON BUYS A CAR

Billy Watson has purchased a new seven-passenger Sedan for his folks.

FILM SHOWN IN COURT

"The Passion Flower," a motion picture in which Norma Talmadge is starred, was given a private screening in the Brooklyn Supreme Court last week before Justice Benedict, as evidence in the trial of the suit brought by Joseph G. Underhill for an injunction restraining Joseph E. Schenck, the producer, Richard G. Herndon, and Jacinto Benevente, Spanish author, from the further showing of the film.

The court had previously denied Underhill's application for a temporary injunction pending final judgment in the case.

Mr. Underhill alleged that he had the sole rights for any English translation of the work, and claimed that the sub-titles used in the picture were his. He said that Mr. Herndon, who sold the picture rights to the play to Schenck, purchased the French rights for $600. Herndon asserted that Underhill was not the owner of the picture rights. He said that the picture rights were owned by a Frenchman, from whom he purchased them.

WATSON GIVES MGR. A HOME

Dan Guggenheim was presented with a ten-room house on Van Houten Street, in Paterson, by Billy Watson, in recognition of fifteen years of service to Watson which were celebrated on their anniversary, April 16. Guggenheim is now manager of Watson's Lyceum Theatre in Paterson.

SIGNS WITH JACOBS & JERMON

Jack Mundy, who is doing second comedy with the "Step Lively Girls" this season, signed a contract last Thursday with Jacobs and Jermon to do straight next season with McAllister and Shannon.

CLARK & JESS OPEN

Don Clark and Johnny Jess will open in vaudeville next week in a comedy talking act. Clark closed with the "Jazz Babies" in Newark last Saturday night.

JOE LYONS RE-ENGAGED

Joe Lyons, straight man, who has been at Kahn's Union Square Theatre the past two months, has been engaged by Kahn for next season.

TOM HENRY RETURNS

Tom Henry returned to the Columbia headquarters in New York Monday after a two weeks' trip.

LAURIE ORDWAY & CO.

IN VAUDEVILLE

IRENE FISHER at the Piano

FAVORS LOW TARIFF ON FILMS

According to a statement which is being prepared by L. Auerbach, vice-president of the Export and Import Film Company, 729 Seventh avenue, American actors and actresses are not being in the least bit harmed by the heavy importations of foreign film productions. He says that the theatrical and motion picture trade unions, do great harm to themselves and the film industry in general by agitating for a high protective tariff on foreign films.

This, according to Auerbach, will be brought about by retaliation by foreign countries. At present, he claims, about ninety-five per cent of films shown and used abroad, are produced in America, and through this foreign demand, more American actors, actresses, scenic artists, directors, authors, mechanics and laboratory men are given work. Unless some foreign films are used here, no American films will be used abroad, he says.

ORGANIZING SALES OFFICE

Pauline Hurley and Jack Livingston are starred by George Edwards Hall in his latest pictures, "Judge Her Not" and "Wolves of the Range."

Mr. Hall is in town with the pictures, and his company (the Harmony Film Company) is organizing its own sales offices.

The productions, which are from the books of Constance L. Brinsley, are on a large scale, and are attracting much attention.

Mr. Hall, who is the president of the Harmony Film Company, is a pioneer in motion pictures, having been with the Universal, P. A. Powers, Louis Selznick and William Fox Corp.

LORD SHOLTO DOUGLAS WEDS

LONDON, April 22.—Lord Sholto Douglas, former husband of Loretta Mooney, American vaudeville actress, whom he married in 1895 and from whom he obtained a divorce last year, was married today to Mrs. Barnard-Mosselmana of one of the best known families of Holland. Following his marriage to Miss Mooney in 1895, Lord Sholto was a noted figure in the United States for some years. While his wife remained on the stage he tried his hand at ranching in California, farming in Maine, selling, surveying, acting and writing.

NO CENSORSHIP IN CALIFORNIA

SACRAMENTO, Cal., April 22.—The State Senate killed all hopes of a censorship of moving pictures when the bill, for a censorship, introduced by Senator Walter Eden, was beaten in a trial vote by 26 nayes to 9 ayes. Despite this discouraging vote, Senator Eden declared that the movie houses would be compelled to close on Sundays within two years.

THREE SHOWS CLOSE

CLEVELAND, O., April 23.—"Jim Jam Jems" at Shubert's new Hanna Theatre, "The Broadway Belles" at the Empire, and "The Girls of the U. S. A." at the Star closed their seasons here Saturday night, April 23. The companies combined to charter a special train for New York.

AT LIBERTY

FRANCIS X. HENNESSY

Irish Union Piper, Scotch Highland Piper, Scotch Highland Fling Dancer, Irish Step Dancer, Stage Step and Modern Ball Room Dancer, Violinist (Musician). Play Parts—Vaudeville. Would be pleased to join Musical Act, Burlesque or Irish Comedian. Partner (old timer preferred). **Agents Keep My Address. c/o NEW YORK CLIPPER.**

JAMES MADISON says:

As competition becomes keener, vaudeville performers require better material. I have written many good acts for good people and am ready to repeat past performances. Just renewed my lease (eleventh year) at 1493 Broadway, New York.

Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

POE SOCIETY GIVES PLAY

The Edgar Allen Poe Society gave an entertainment at the Times Square Theatre Sunday in memory of Poe. Among the features on the program were a playlet by Alberta Gallatin, built around the purchase of the "Raven" by Graham's magazine for $10; the reading of the poem by David Bispham; a pageant called "Poe's Dream of Women," and an address by Professor A. Alphonse Smith of the United States Naval Academy.

Attractions at City Theatres

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50

ETHEL LEVEY, JOE COOK, EVA SHIRLEY AND BAND, Lydia Barry, Lane & Moran, L. Wolfe Gilbert, MAY WIRTH AND FAMILY, and others.

GEO. M. COHAN'S TWO BIG HITS

HUDSON THEATRE, West 44th St. Mats. Wed. and Sat.; Eves. 8.30

AUGUSTUS THOMAS'

NEMESIS A New American Drama

Under Mgt. Geo. M. Cohan

The Distinguished Cast Includes EMMETT CORRIGAN & OLIVE TELL

GEO. M. COHAN Theatre, B'way and 43d St. Evs. 8.30; Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL

THE TAVERN

"WHAT'S ALL THE SHOOTIN' FOR"

ELTINGE Thurs., W. 42d St. Evs. 2.45 Mats. Wed. & Sat., 2.30

A. H. WOOD Presents

"LADIES' NIGHT"

IN A TURKISH BATH

LYCEUM West 45th St. Evs. 8.30 Mats. Thurs. and Sat. 2.30

DAVID BELASCO Presents

INA CLAIRE In a New Comedy By Avery Hopwood

THE GOLD DIGGERS

REPUBLIC W. 42nd St. Evs. 8.30 Mats. Wed. and Sat.

JOHN GOLDEN Presents

GRACE LARUE & HALE HAMILTON

In a Selfish Comedy

DEAR ME;

CAPITOL BROADWAY AT 51st STREET

World's Largest, Most Beautiful Theatre

CLARA KIMBALL YOUNG

in "HUSH"

CAPITOL GRAND ORCHESTRA ERNO RAPEE, Conductor

Presentations by S. L. ROTHAPFEL

OLYMPIC 14th Street, Near 3d Ave.

THIS WEEK

OLYMPIC STOCK

BROOKLYN THEATRES

EMPIRE Ralph Avenue and B'way. Daily Mats. Bushwick 3620.

Step Lively Girls

Next Week—MAIDS OF AMERICA

CASINO 98 Flatbush Ave., Bklyn. Daily Mat. Sterling 0944

Folly Town

Next Week—HITS AND BITS

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STRAIGHT MAN—BARITONE SINGER
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Spectacular Exponents of Equilibrism

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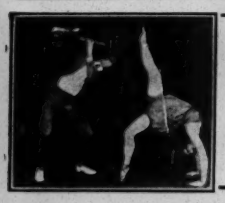
Fred and Marjorie Dale
In "VARIETY A LA CARTE"
DIRECTION - - JACK LEWIS
This week Keith's, Cincinnati. Next week, Indianapolis

CORDINI
The Wizard of the Piano Accordeon
Direction—JACK HENRY, U. B. O. Time. Loew Time—DANNY DAVENPORT

GERMAN FILMS FLOOD MARKET

The German ambition to oust the United States from her supremacy in the motion picture field is a menace to all branches of labor in this country, according to Roland G. Edwards, producing manager of the Perry Service Corporation, and should therefore be checked by restrictive tariff legislation.

Electricians, carpenters, iron workers, painters, decorators, and the various other crafts employed in the motion picture industry are losing their jobs because of the hundreds of German films which are being brought into this country and which are flooding the market. These films are brought into this country without the tax usually laid upon imports. According to Mr. Edwards there are now three hundred German pictures in this country. "When you figure that each one of these negatives may produce many hundreds of positives for projection, an appreciation of the displacement of this American industry, with great consequent loss to American prestige, will be comprehended."

Mr. Edwards declared that we could take a lesson from Germany in our attitude toward film importations. "Her motion picture industry," he said, "has enjoyed the protection of a limited foreign importation for two years. Only 600,000 feet of film from all other countries have been admitted. This is equal to only 15 per cent of the German production. . . . Since the industry is being fostered in Germany by the government and the cost of production is comparatively much smaller in Germany than here, producers cannot compete with it."

He then went on to show how two recent German importations, which had been widely advertised, had been produced in Germany, but cut and titled in this country at costs of $7,000 and $20,000, whereas it would have cost $550,000 in one case and $650,000 in the other to produce them here. Because of this cut-throat competition, he said, "the South American cinema trade is already German."

"The motion picture industry," he concluded, "needs protection and sensible general national regulation to achieve the greatest good for American art, morals and manners." This aspect of the situation will be brought to the attention of Senator Johnson in the hope of getting remedial legislation from Congress.

LEVY SAILS APRIL 30

Bert Levy sails for England on April 30. He will stay there until September, when he will return to New York to appear at the Hippodrome again.

HODKINSONS TO RELEASE 5 MORE

The W. W. Hodkinson Corporation will shortly release five feature pictures, the first of which will be "The Man of the Forest." This is a screen adaptation of Zane Grey's novel, which is being produced by Benjamin B. Hampton. Carl Gantvoort, a recruit from the musical comedy stage, will enact the central role of "Milt Dale," and will be supported by Claire Adams in the other principal role. Others in the cast are Robert McKim, Charlotte Pierce, Jean Hersholt, Eugenia Gilbert, Frank Hayes, Charles Murphy and Frederick Starr.

The second Hodkinson release will be "The Light in the Clearing," from the novel of Irving Bacheller, which T. Hayes Hunter will direct. This will be followed by William Allen White's "A Certain Rich Man," which will be made by Benjamin B. Hampton and his company.

Following this a picture starring Irene Castle will be released. The story is one by Clarence Buddington Kelland which appeared in *Everybody's Magazine*. Edwin L. Hollywood will direct it. Hugo Ballin's third production, "Ave Maria," completes the quintet. Wyndham Standing and Mabel Ballin will play the leading roles in this picture.

PLANS FOR WORLD'S FAIR FILED

Under plans drawn up by Joseph M. Huston, an architect, approximately $100,000 will be spent to make Philadelphia's Sesquicentennial exposition the greatest event of its kind in history. The world's fair would be located on the lowlands of South Philadelphia.

Philadelphia, the naval base and seaport, is the central idea of this plan, which includes a marine boulevard skirting the Delaware shore, a great ship basin adjoining the Navy Yard at League Island, and a 600 foot Tower of Light.

The exposition will commemorate the 150th anniversary of the Declaration of Independence and the exposition and its approaches would be brilliantly lighted in honor of the occasion.

REORGANIZING FILM CO.

The Robertson-Cole Company is undergoing reorganization. Several officers, Alexander Beiyfuss, assistant to the president, R. S. Cole, and the field manager, J. L. Merrick, along with A. Hoyle, the publicity manager, have resigned, and appointments to their places have already been made.

Charles Roberts joined the Robertson-Cole forces as general manager a few weeks ago.

JIM BAGGETT AND SHELDON ROSE
"Enjoying Themselves"
PERM. ADD., 922 RUBY ST. WOODHAVEN, L. I., N. Y.

EUGENE and WILLIE HOWARD'S TERRIFIC HIT in THE PASSING SHOW of 1921
UNDERNEATH HAWAIIAN SKIES
The most beautiful Fox-Trot Melody in years
Published by LEO FEIST INC
FEIST BLDG NEW YORK
"You can't go wrong with any Feist Song"

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves' Joy Bells—Gayety, Kansas City, 25-30 (close).
Abe Reynolds' Revue—Star, Cleveland, 25-30 (close).
Best Show in Town—Casino, Boston, 25-30; Columbia, New York, May 2-7 (close).
Bostonians—Gayety, Montreal, Can., 25-30; Empire, Albany, May 2-7; Casino, Boston, 9-14 (close).
Bowery—Gayety, Washington, 25-30 (close).
Bon Tons—Star & Garter, Chicago, 25-30 (close).
Dave Marion's Own—Gayety, Boston, 25-30 (close).
Flashlights of 1920—Casino, Philadelphia, 25-30; Hurtig & Seamon's, New York, May 2-7 (close).
Follies of the Day—Miners in the Bronx, New York, 25-30 (close).
Folly Town—Casino, Brooklyn, 25-30 (close).
Girls de Looks—Gayety, Pittsburgh, 25-30 (close).
Girls from Happyland—Gayety, St. Louis, 25-30; Gayety, Buffalo, May 2-7; Hurtig & Seamon's, New York, 9-14.
Hip Hip Hooray Girls—Empire, Albany, 25-30; Gayety, Boston, 2-7; Columbia, New York, 9-14.
Hits and Bits—Columbia, New York, 25-30; Casino, Brooklyn, May 2-7.
Jack Singer's Own Show—Majestic, Jersey City, 25-30 (close).
Jingle Jingle—open, 25-30; Gayety, St. Louis, May 2-7; Columbia, Chicago, 9-14.
Lew Kelly Show—Empire, Newark, 25-30; Casino, Philadelphia, May 2-7.
Mollie Williams' Own—open, 25-30; Miner's Bronx, New York, May 2-7; Casino, Brooklyn, 9-14.
Maids of America—Miner's, Bronx, New York, 18-23; Empire, Brooklyn, 2-7 (close).
Million Dollar Dolls—Columbia, Chicago, 25-30; Gayety, Detroit, May 2-7; Gayety, Buffalo, 9-14.
Powder Puff Revue—Empire, Providence, 25-30. Casino, Boston, May 2-7 (close).
Roseland Girls—Olympic, Cincinnati, 25-30; Columbia, Chicago, May 2-7.
Rose Sydell London Belles—Gayety Buffalo, 25-30 (close).
Step Lively Girls—Empire, Brooklyn, 25-30; Empire, Newark, May 2-7 (close).
Sporting Widows—Palace, Baltimore, 25-30; Gayety, Washington, May 2-7 (close).
Town Scandals—Gayety, Omaha, 25-30; Gayety, Kansas City, May 2-7.
Twinkle Toes—Gayety, Detroit, 25-30 (close).

GRAND CUTS PRICES

CHICAGO, Ill., April 25. — The Grand Opera House is operating on a Summer scale of prices. The first five rows on the main floor have been given a top price of $2.50, and the remainder of the floor $2. The rest of the house will have still a lower scale. The Wednesday matinees will be even more economical.

NEW HOUSE FOR BRAZIL

TERRE HAUTE, Ind., April 20.—A new theatre will be built in Brazil, Ind., by a stock company which has just been formed.

$2,000,000 HOUSE FOR CHICAGO

CHICAGO, Ill., April 25.—One of the largest and most elaborate moving picture theatres in Chicago is announced for Belmont avenue just west of the intersection of Ashland and Lincoln avenue, to cost with the site, approximately $2,000,000. The project includes in addition to a 4,000 seat cinema, forty or fifty offices and several stores. The new theatre will be just opposite the Lincoln Theatre, which is playing vaudeville booked through the offices of the Western Vaudeville Managers' Association.

According to the owner, Emil Stern, the new theatre will be the first of a chain of big movie houses to be established about Chicago. Mr. Stern is now associated with Lubliner and Trintz, who have a long list of film theatres in this city.

The site is at 1617-37 Belmont avenue, which is 150 feet west of Ashland avenue, and has a frontage of 266 feet, with a depth of 300 feet, extending north to Fletcher street.

According to L. L. Sacks, who represented the parties in the deal, the purchase price was around $150,000.

TO DO "SPLENDID FOOL"

Willard King Bradley has written an American comedy drama in three acts, entitled "The Splendid Fool," which Arthur Donaldson will produce next season.

TAKE BRAMHALL PLAYHOUSE

The Bramhall Playhouse is now being occupied by the New York Repertory Theatre, who have taken over the house as an experimental and co-operative theatre. The New York Repertory Theatre was organized by Farrell Pelly, late of the Irish Players, Dublin. They are now presenting "Playboy of the Western World" at the Bramhall, and will continue the piece indefinitely.

The board of directors for the New York Repertory Theatre includes Gladys Hurlburt, Thomas Mitchell, Walter Edwin, Mary Kennedy and Farrell Pelly.

FANNY BRICE BECOMES A MOTHER

Fanny Brice, recently with the "Follies" and wife of Jules "Nicky" Arnstein, gave birth to a son at the Stern Sanitarium on Saturday morning, April 23. Both mother and baby are doing nicely. Arnstein, who is in Washington awaiting trial, was notified.

MITCHELL STOCK CLOSES

SAN FRANCISCO, April 25.—The Ed Mitchell Dramatic Stock Co. which has been playing for the past twenty weeks in Astoria, Oregon, closed this week.

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W. J. EMMETT, 1st Tenor
I. HAMILTON, 2nd Tenor
J. EMMETT, Baritone
G. McCLAIN, Bass

DIRECTION LOEW, MEYER P. NORTH — BOOKED SOLID

PLANS FILM PROLOGUE

Taking perhaps the most original and farsighted step in his career as a showman, Joseph Plunkett, managing director of the Mark Strand Theatre, New York, completely revolutionizes modern methods of artistic presentation and prologue art by his decision to institute original operatic prologues, of which both lyrics and melodies will be originated and composed for certain attractions, as a part of the Mark Strand Theatre's program.

A blend between musical comedy and light opera, retaining all the beauty of his colorful originations in lighting effects, and at the same time putting across the theme note of his feature without a single spoken word to jar the rythmical effect of an art that makes melody, lighting and illusion harmonize, is perhaps a fair description of Mr. Plunkett's conception of the ultimate in artistic prologues.

This announcement comes from Associated First National Pictures, Inc., following the initial steps which Mr. Plunkett has taken in putting into rehearsal his initial musical prologue for "The Sky Pilot," the Catherine Curtis production, directed by King Vidor, and which will appear on the Mark Strand screen this week.

The lyrics and music for Mr. Plunkett's prologue were originated by Paul M. Sarazan, whose work in handling prologues and exploitation for Associated First National gave him a comprehensive understanding of the possibilities for prologues in the exhibitor field. Under the supervision of Joseph Plunkett Sarazan composed the musical prologue for "The Sky Pilot," realizing that in the main his work as approved by the experienced hand of Mr. Plunkett would be of infinite value to hundreds of exhibitors.

As a result of Mr. Plunkett's accomplishment the music, lyrics, stage directions, settings, stage and orchestra cues will form a prominent part of the press sheet issued by First National for "The Sky Pilot," by arrangement with Mr. Plunkett, who had declared that in his origination he aimed more at the maximum in entertainment for the motion picture fan than he did for any personal distinction or individual Strand prestige.

Is it not the theatre's debt to the public to see that his work of art is properly prepared—framed, as it were, for their inspection? In the natural course of exhibitor progress we have instinctively developed the taste for proper music and settings to create illusion. But there is still great room for improvement, and I believe that in the original musical prologue which relies upon melody, color and illusion we have at least taken a step forward in finding that which will lead us to the height of art in properly polishing and beautifying the screen's product before showing it.

Mr. Plunkett's interest in having a part in what could very easily lead to a national presentation renaissance prompted him to readily accept the request of Associated First National Pictures for permission to furnish his original musical prologue to exhibitors throughout the United States. Contrary to past policy of various concerns in putting a price on music scores and like presentation accessories, Associated First National will furnish this valuable prologue material free of charge.

Lighting effects which Mr. Plunkett announces are not entirely definite give promise of eclipsing any of the Strand previous novelties in color blending. Carl Edouarde, musical director for the Strand, has personally supervised the orchestral arrangement of the original score and has interpolated a number of instrumental novelties that lift the entire score out of the routine musical arrangements.

"IRENE'S GREAT RECORD

An article in last Sunday's New York *Times* draws attention to the great popularity of the musical comedy "Irene," and shows the extent to which it has been produced in this country and abroad. Under the title "'Irene' the Ubiquitous," it runs:

"Something of the universality which has hitherto been the exclusive achievement of the motion picture is being enjoyed at present by the particular musical comedy success of the moment—to wit, 'Irene.' Twenty or twenty-five years from now, when 'Irene' is revived at the Century with an all-star cast, some stress probably will be laid upon the fact that no less than fifteen companies were presenting this piece, in various corners of the world, in the year 1921. Probably by that time James Montgomery, as author and principal owner of 'Irene,' will be a millionaire several times over. The best available figures indicate that 'Irene' has already made nearly a million dollars for him. His net income from the various companies has at various times reached $20,000 a week.

"In the beginning 'Irene' was owned equally by Mr. Montgomery, Carle Carleton, a motion picture promoter, and Joseph Moran, part owner of the Vanderbilt Theatre. Subsequently Carleton was bought out by Montgomery, and today it is understood that the piece is owned two-thirds by Montgomery and one-third by Moran. Be that as it may, it is one of the greatest money-makers of the present theatrical generation. As is usual in such cases, 'Irene' was first refused by several producers. In its original form, a musicless comedy called 'Irene O'Dare,' it was tried out years ago by Cohan & Harris, and was permitted to drop by the wayside after a few performances in Stamford.

"The engagement at the Vanderbilt began on November 18, 1919. The piece was produced at the Empire Theatre in London on April 5, 1920, and soon afterward by three additional companies in the English provinces. By this time it had been well through Scotland and Ireland. At about the same time rights were sold for the presentation of the piece in Australia, New Zealand and South Africa, and Sidney, Adelaide, Melbourne, Auckland, Capetown, Johannesburg and other cities have also been played. In May, 1920, preparations were begun for the organization of three additional companies to tour America, one of which is now in its twenty-second week in Chicago, and others, which have been heard in nearly every large city of the country east of the Mississippi, and are headed farther into the west.

"In June and July rights were sold for 'Irene's' hearing in Sweden, India and certain parts of South America, Singapore, Bombay, Calcutta, Rio Janeiro, Buenos Aires and other cities have since had long engagements of 'Irene,' and in January the fifteenth production was planned for with the disposal of the rights for a presentation in Budapest."

KLAUBER TO DO "LIKE A KING"

"Like a King," the new comedy by John Hunter Booth, will be produced by Adolph Klauber out of town within a few weeks. The play is now in rehearsal. Included in the cast are James Gleason, Ann Harding, Hale Norcross, Kathleen Wallace, James Seeley, Mina Gleason, Howard Truesdell, Margaret Wiltshire, Harry Stubbs, Lucille Parker, E. L. Duane, Edward Poland, Max Waizman, Arthur Allen, Albert West and John Hardtap. The opening date has not yet been announced.

PIONEER GETS "COUNTY FAIR"

"The County Fair," the Maurice Tourneur production with Wesley Barry, Helen Jerome Eddy, David Butler and others whose names are known wherever motion pictures are known, has been acquired for the Pioneer Film Corporation and is now ready for general release in all theatres in Greater New York and Westchester County. "The County Fair" has established new records in the first run houses on the Keith, B. S. Moss and Proctor circuits and has been adapted for the screen from the Neil Burgess play of the same name.

There have been few photoplays which have lent themselves to the exploitation possibilities equal to that of "The County Fair." This statement can be vouched for by everyone who witnessed the efforts on the part of those responsible for the exploitation at B. S. Moss's Broadway Theatre. Hundreds of people were in line every day waiting to gain admission to this Broadway motion picture house to witness the Tourneur production which has received so much praise from the critics and which has delighted so many thousands of people in the theatres which have booked it.

The New York exchange of the Pioneer Film Corporation is being literally flooded with requests for booking on "The County Fair."

Supplementing the foregoing announcement from the home office of the Pioneer Film Corporation comes one telling of the elaborate plans and preparations being made in connection with the coming release of the John P. McCarthy production known as "Out of the Dust." This special was inspired by the paintings of Frederick Remington and heads the list of releases for the new season. Arrangements have been completed for an exhibitor-consumer campaign by the advertising and publicity departments of Pioneer.

DEATHS

FRANK L. MATTHIEU, playwright and former actor, who for many years had produced the Bohemian Club's annual grove play, died April 12, at the Adler Sanatorium, San Francisco. His body was found submerged in a bath-tub of water; it is believed he was stricken with heart failure while bathing. Matthieu was born in California fifty-two years ago and went on the stage early in life. Later he forsook it for a business career. In late years he had been devoting most of his time in writing plays. He had also been attached to Stanford University and the University of California as director of fraternity shows.

In Loving Memory of
FATHER
Who Passed Away April 15, 1919
May He Rest in Peace
MANDEL FAMILY

PEGGY SCHRAM, twenty, former Ziegfeld girl and who also appeared in "George White's Scandals," died Monday of last week at the Manhattan State Hospital.

MRS. LILLIAN ROTH FRANKLIN, sixty, one of the D'Alve sisters, musical artists, died last Thursday at the Flushing Hospital. She began her career in the early '80s at the Chestnut Street Opera House in Philadelphia.

HENRY SWEATMAN, well known in this city as an advance agent, and for many years connected with the Selwyn Brothers, producers, died suddenly last week at the Misericordia Hospital. Funeral services were held yesterday morning at the Funeral Church.

Mr. Sweatman was born in Philadelphia sixty years ago and had been connected with the theatrical profession in this city and on the road for more than forty years. He was also advance man of many shows, including "Buddies," "Nighty Night," "The Woman in Bronze" and "Lilac Time." He belonged to the Brooklyn Lodge of Elks, Shakespeare Lodge No. 750, F. and A. M., and the Friars Club.

FERDINAND HIGHT, an actor of the old school who played on the American stage for more than sixty-five years, died suddenly last week at the Actors' Fund Home on Staten Island. Funeral services were held Tuesday morning at the Funeral Church under the auspices of the Fund.

Hight was born in England ninety-one years ago and came to this country during the Civil War. He played with E. H. Southern, Charles B. Hanford, Frank Mayo, Augustin Daly and many others during his career on the stage, which he left in 1909. He is survived by his widow, known on the stage as Bessie Hunter, who is seventy-six years of age and also resides at the Actors' Fund Home. They had been married more than half a century.

ETHEL PONCE, at one time a vaudeville performer, wife of Phil Ponce, sales manager for Jack Mills, Inc., died on April 14, following a short illness resulting from a mastoid operation. She had appeared in vaudeville with Stella Tracy, and was also well known in the music publishing business.

Her husband and two daughters survive her.

CATHERINE LINGARD, fifty-four, died last Friday at the Lenox Hill Hospital after a brief illness. She had been on the stage thirty-five years. She was the wife of Charles Crollius, also a member of the theatrical profession. Of recent years she was in vaudeville and previously had appeared in musical comedy, playing with Lillian Russell and Edna May.

HARRY DOEL PARKER, well known theatrical manager and who, with Theodore Mitchell, installed the Washington Players in the Bandbox Theatre a few years ago, died of heart failure last Friday at Miami, Fla., where he had gone to recuperate from a paralytic stroke. Parker was born in New England. In his youth he was a performer in the company of Alf Wyman, dialect comedian. Subsequently he became the latter's manager and devoted the rest of his life to the managerial end of the theatrical business.

While traveling with the "Hazel Kirke" company, about thirty years ago, he married Lottie Blair, a member of the cast who later won recognition as a dramatist. About five years after their marriage she wrote her first play, "Annie Laurie," which met with marked success when transformed by William A. Brady and Joseph R. Grismer into "Way Down East."

ANTOINETTE GLOVER DE CORDOBA died Saturday evening at her home on East Eighty-sixth street after a seven weeks' illness. Mrs. de Cordoba was born in Louisville. Her last stage appearance was in "The Light of the World." Before that she played in many productions including "Everyman," and Shakespearean revivals. She was married to Pedro de Cordoba four years ago. Mr. de Cordoba is in the cast of "Nemesis" at the Hudson Theatre.

LETTER LIST

GENTLEMEN

Aldridge, Arthur
Burke and Lillette
Blondell, Fred
Bernard, Harry
Bertelsen, Anders
Babson, Jack
Chipman, William
Dale, Fred
Fisher, Robert E.
Glass, Herbie
Gibson, George
Holden, William
Hiebert, Ben
Hillier, Al
Higgins & Bates
Hall, Bob
Jones, Whyte
Jacobs, Jules
King, Armond
Kosters, Chas.
Kerus, Earl
La Tour, George
Lawrence, Robert
McAllister, Shorty
McAnalon, Joe
Miner, Nelson J.
Nordstrom, Leroy
Post, O. J.
Ryan, Tom
Roberts, Dick
Reynolds, Edward
Roy, Walter
Schuler, Gene
Sheehan, Jack
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Underwood, Franklyn
Vervon, Walter
Vernon, Geoffrey
Waterhouse, Harry S.
Wainwright, William B.
Worrell, Charles
Wright & Wilson
Young, Joe

LADIES

Albanese, Filomena
Ayirl, Patsy
Abbott, Marjorie
Clifford, M. E.
Cappy Andy, Mrs.
Clark, Marguerite
Carretta, Bess
Carlyle, Louise
Conners, Peggy
Carey, Miss
Costello, Ines
Carson, Virginia
Dale, Marjorie
Falconer, Mabel
Gray, Jackie
Grosscup, F. A.
Garner, Ruthie
Gilis, Alphia
Gardener, Lida
Hintu, Florence
Pickford, Ruth
Hughes, Mrs.
Hammond, Alice
Kerman, Josephine
Loftus, Marjorie
Luker, Etionore
Melvin, Babe
McPherson, Mary
Malvern, Teddy
Morgan, Hilda
Murphy, Miss
Marvin, May
Price, Flo
Vernon, Celia
Washington, Fannie E.

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